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SEPTEMBER, 1937

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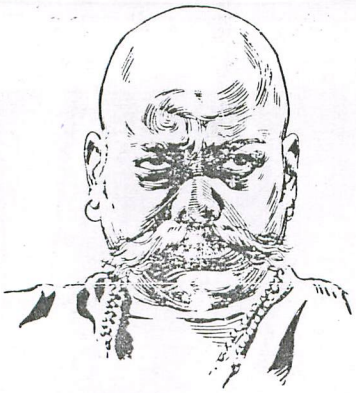

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NO. 5

MOTION PICTURE MAGAZINE FOR MODERN PEOPLE

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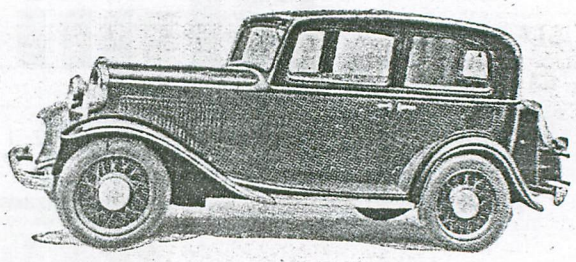

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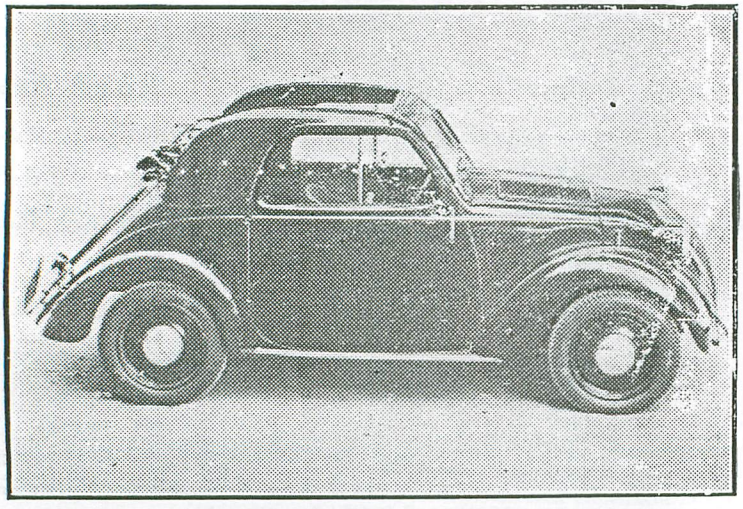

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Editor : BABURAO PATEL

Vol. 3 SEPTEMBER 1937 No. 5

Destroy Once More to Create Once Again

A CALL TO THE HON. Mr. MUNSHI

IN the Hon. Mr. K. M. Munshi, the Minister for Home affairs, we have a splendid gentleman with versatile experience. A brilliant novelist, a smart lawyer and a clever politician, Mr. Munshi is just the man we have been looking for the last so many years.

The film industry in particular has a reason to compliment itself, because, in addition to being a capable man in other walks of life, the Hon. Mr. Munshi, has been a successful screen writer, having written sensational stories like "Vengeance Is Mine", "Dr. Madhurika", "Kulvadhu" etc., for Sagar Movietone.

At last, the film industry in our province has got a man with a special insight into the production of our pictures and exploitation of the same.

Now we want the Hon. Mr. Munshi to clear some annoying arrears which have been steadily throttling the progress of our film industry in the province.

For the present we shall concentrate on the question of the Censor Board.

The Bombay Board of Censors and its vgaaries have always proved disastrous to the interests of the industry in general.

We have always written so much about the Censor Board, sometimes ruthlessly exposing its mysterious methods, that there is hardly anything left now to write about.

Still we must not forget to remind the Hon. Mr. Munshi to go through the old files of the Home Department, wherein every article of ours has been filed.

The Interim Ministry in appointing a new board of film censors, which is now functioning, have by their hasty action committed their successors to a personnel which is not quite useful.

It is quite true that most of the appointments in so far as they represent different interests and sections of public opinion, have been in accordance with our suggestions. But our quarrel is about the representatives themselves who have been merely put in, to do the column filling.

Look at the men who have filled in the blanks we had created! Take for instance the two Hindu members; Dr. M. C. Javle and Rao Bahadur S. K. Bole.

Who, in Bombay, doesn't know Dr. Javle as the ambitious corporator who made politics a life work and profession! Dr. Javle is a queer combination of the old and the new ideas, a practical compromise of great hopes and soaring ambition. What are the exact educational attainments of Dr. Javle which have qualified him to the all important post of a member of the Censor Board?

How else has Dr. Javle distinguished himself as a citizen beyond prosecuting his election campaign with almost fanatic sincerity? Only if Dr. Javle will state his qualifications for the membership of the Board of Film. Censors, both morally and mentally, and prove them to be more exclusive than those of several other men who are available, we may admit Dr. Javle's right to the post, but not till then.

Then there is that tired old man Rao Bahadur S. K. Bole waiting to cross the Rubicon of human existence With one foot in the grave, with ideas that have been embalmed by sheer age, the old Rao Bahadur, now a citizen merely in brilliant old memories, comes to the Board of Censors to prescribe morals to the dizzy young people of modern times and in doing so is trying to keep pace with modern speed with his sixty odd years as an apology for experience.

Has Rao Bahadur Bole seen a modern cabaret girl, with nature on full parade and a cigarette between the lips balancing with her subtle movements the new codes of morality and weighing them with the old ideas? We shall take the old Rao Bahadur at our own expense to some of these shows which we find in our modern fashionable restaurants and then ask him, whether he would allow those scenes to get into a film!

Rao Bahadur Bole has served his time as a citizen. In asking him to put on the harness once again and take up a new duty, the Government has inflicted a cruelty upon the brave old soldier.

The Hon. Mr. Munshi must, through sheer humanity, relieve the old Rao Bahadur of his burden.

We must have the old Rao Bahadur as long as possible as a memento of the times gone by. We must have him longer to provide us with free advice and when some of us have nothing better to do, we can always call upon the sweet tempered veteran and discuss old things with him with a new vigour.

The Government has certainly given us almost a fully representative board, but by God, what about the representatives themselves?

The Hon. Mr. Munshi must overhaul the entire board and get younger, modern, more educated, better qualified and better persons on the Board, if our film industry is at all to receive some help and consideration from the Government in future.

We expect that from the Congress Minister, who is primarily a servant of the people.

Now let us turn to another painful chapter. It concerns the two censor inspectors—Messrs Pai and Cursetji.

It is a patent fact that the Indian talkies are produced to-day in some of the following languages:— Hindi, Urdu, Marathi, Tamil, Telugu and sometimes in Gujrathi.

Out of these languages how many languages do the two censor inspectors know throughly?

To be able to censor the pictures and do equal justice to the producer and the public, the censor inspector must understand every picture and its underlying sentiment thoroughly. To do this he must understand the language of the p i c t u r e thoroughly; without knowledge of the language, it is well nigh impossible for any person to appreciate, weigh and judge the finer points very often occurring in our present day social pictures.

The major portion of our productions are in either Hindi or Urdu.

How much of Hindi or Urdu do the two inspectors know? This is a vital question which some one must answer.

If the Congress Minister is bent upon carrying through his responsibilities efficiently, he must naturally have efficient men at his command.

Have Pai and Cursetji, passed any efficiency tests in the two languages to inspire confidence into the public and the authorities to the effect that the right men are at the right jobs ?

We are prepared to test Messrs. Pai and Cursetji if they volunteer to submit themselves to a public test, regarding their knowledge of Hindi and Urdu.

A public test is the only qualification of a Congressman. The Hon. Mr. Munshi has won his laurels by going through a severe test of Public Service and he should apply the same test to his subordinates about whom we always hear complaints and no compliments.

If efficiency is going to be the test of survival, then Messrs. Pai and Cursetji will have to go and better men, more educated and more enlightened, will have to be put into their jobs.

The old order must change giving place to new and the Minister who changes the old order will display a moral courage which shall command the admiration of all men.

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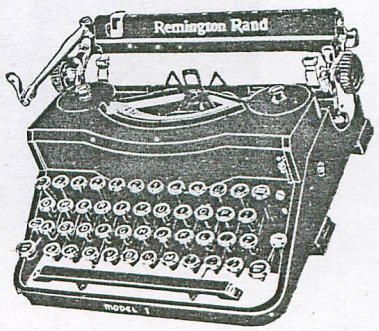

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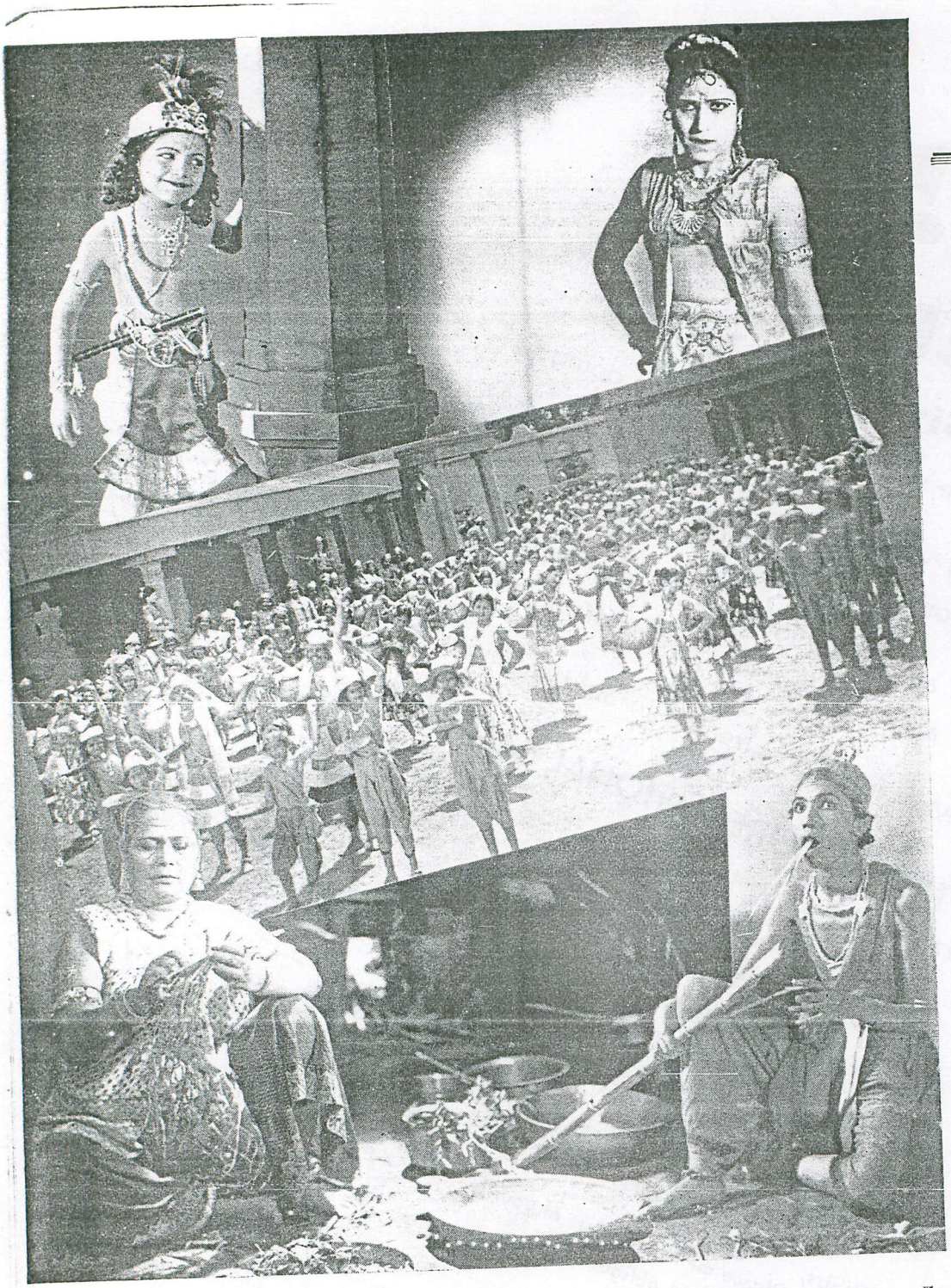

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GOVINDRAO TEMBE

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Directed by

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HINDI MARATHI TAMIL

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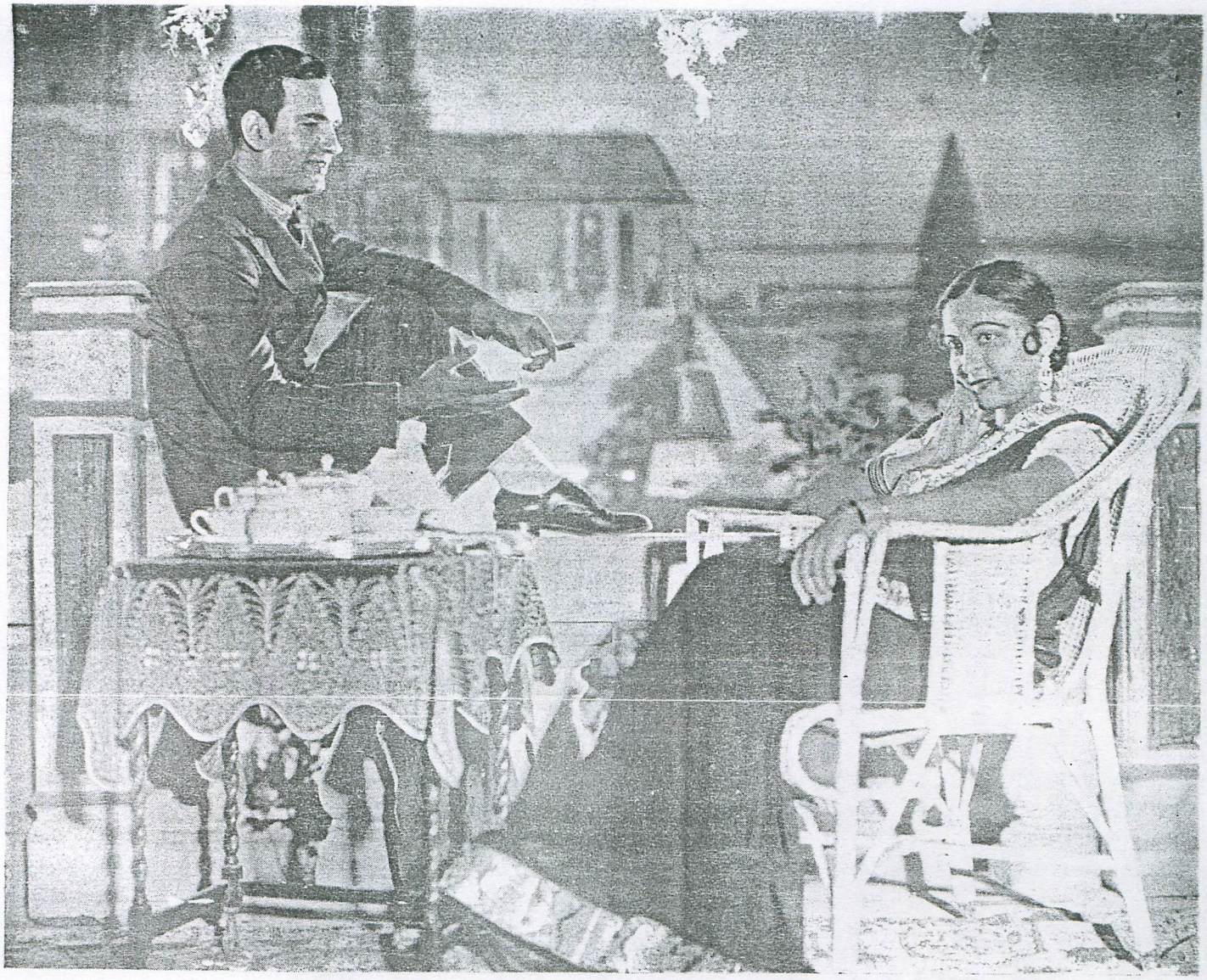

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SURENDRA & MAYA—In Sagar's "Eternal Music" a social picture with a provocative theme, directed by Mr. Hiren Bose. Maya and Surendra give rare lilting music which will surprise millions.

PADMA DEVI—Here we see this fine artiste in one of her rare meditative moods. Padma Devi has a brilliant record of past successes which has now been suitably crowned by her stellar role in "Kisan Kanya" the first colour talkie of India.

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

JOURNALISTS MUST CLOSE IN NOW!

THE Indian Motion Picture Producers' Association which has recently come into existence has been seriously discussing proposals for cutting down the publicity expenses of the different studios.

In our August issue we have given our opinion on this important matter in a trenchant editorial with the heading "Cutting the Branch On Which They Stand".

A careful survey of the statistics of our theatre attendances during the year is enough to prove that the producers' present proposal is foolish in conception and suicidal in practice.

However, this is an affair which concerns the producers privately and it is more or less a domestic problem with them and we have little right to complain about the whole affair but our criticism should provide a beacon light of guidance to those producers who seem to have lost their bearings.

The big salaries of the stars, the other immense overheads in production, the blind wastage in the studios and sets and other items wherein money is poured in without discretion are the departments where the axe of economy should be applied. Instead of doing that, the producers are to-day trying to drive away their audiences by exercising an economy which has several inherent reactions.

NO FAVOURS BUT RECIPROCAL RELATIONS!

The formation of the Indian Motion Picture Producers' Association and other Associations, namely, of the Distributors and Exhibitors, provides a challenge, even a menace, to the cine journals throughout the country.

While welcoming all these associations as milestones of solidarity of the film industry, we must not forget the human element in our industry, which has been often responsible in the past in issuing threats to the press and cutting off advertisements if some journal dared, even, to express a truthful opinion.

It will have to be admitted by those who seek to-day to cut down the publicity expenses, that our cine-journals have played a great part in establishing the industry by their ceaseless efforts in booming pictures irregardless of their actual merits.

We admit that the patronage for these journals has always come from the producers, distributors and exhibitors. But the relation between them has always been of mutual reciprocation.

The question therefore, of a producer showing any special favour, to the journals in supporting them does not arise, simply because, the journals also do their bit, and a large bit, in supporting the Motion Picture Industry. The time is soon coming when these different associations will amalgamate and making a common cause, will try to stamp out honest cine-journalism from the film industry.

UNITE IN SELF-DEFENCE!

It is very easy for these people to do this, by cutting down advertisements, the main source of revenue for any cine-journal.

There is only one way out of this threatening position and that is for the journalists all over India to combine into an All-India body and to present a united front to all those concerned in the film industry.

We do not suggest that a united body of journalists should be a source of menace to those stalwart workers and to those pioneer producers in our Film Industry, who have been responsible in establishing our industry and putting it on the map of India. But we certainly claim a right for all journalists to protest in a chorus at any or all suggestions which may be presented in restraining their own life in future.

We have taken note of the fact that some journalists' associations have been formed in different provinces, but we are still sceptic about their working. Barring the Association that is formed in Bengal, we do not think, any other province is seriously working for the attainment of its objects.

We shall be pleased to receive suggestions and ideas for the formation of an All-India Film Journalists' Association with a view to convene a grand conference in Bombay, sometime in the month of October—the month from which the producers have decided to enforce a vital cut in publicity.

AUGUST BRAIN TWISTER

THE ANSWER

There are 230 coins in the 1st purse
And 85 in the 2nd purse.

Prize of Rs. 10

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Mr. Suraj Parkash,
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WILL MR. CHANDULAL SHAH EXPLAIN?

The Indian Motion Picture Producers' Association recently formed in Bombay is essentially a national body for the protection of the Indian Film Industry.

Its first Secretary who is responsible for its early activities is Mr. Ram L. Gogtay.

Mr. Ram L. Gogtay is a journalist, in addition. We welcome the appointment of Mr. Gogtay as the Secretary of the association as Mr. Gogtay at one time served as the Assistant Secretary of the Motion Picture Society of India.

The experience which Mr. Gogtay has got at the Society's Offices will be immensely useful to the new association of the producers.

Yet, Mr. Gogtay, the Secretary of the Indian Motion Picture Producers' Association, a national institute in its very essence, publishes a magazine called "The Lighthouse," in which he praises the foreign films with the same enthusiasm with which he sometimes derides the Indian pictures. This is a very funny position Mr. Gogtay, the Secretary of the Association is in. His tiny little magazine, the "Lighthouse" comes out every week regularly with photographs of foreign stars on its cover and with reviews, generally very nice, on foreign pictures.

And this inconsistent state of affairs is perhaps authorised by Mr. Chandulal Shah, the Vice-President of the Association and himself a leading producer who was once responsible in expressing his utter dislike for all magazines which give publicity to foreign pictures at Indian expense. May we ask Mr. Chandulal Shah whether he has changed his opinions now, sufficiently to allow "The Lighthouse" to come out regularly boosting foreign pictures with Indian money?

Either the "Lighthouse" must stop publishing foreign news or Mr. Gogtay must cease being the Secretary of a national association. We shall watch Mr. Shah for a month before we write again about this.

GOHAR GOLD MEDALS.

The year's awards of the Gohar Gold Medal Committee were as follows:—

1. Best picture of the year—"Achhut Kanya" (Bombay Talkies).

2. Best direction of the year—Mr. Barua (Manzil), (New Theatres).

3. Best story of the year—"Chhaya" (Mr. Khandekar), (Huns).

4. Best performance of the year—Gul Hamid (Sonehra Sansar).

5. Best performance of the year—Vasanti (Amar Jyoti).

Just so many tolas of Ranjit Gold will now be well used.

BRIBES FOR "BANDOBUST"?

"Savitri" seems to have cost a police officer his job to which he had hung with dear life for about 28 years. On the 28th of August when "Savitri", produced by Bombay Talkies Ltd., was due to be released at the Roxy Talkies in Bombay, the management quite naturally expected large unmanageable crowds on the opening day.

The rough element in our cinema crowds is always a source of nuisance to the better class of people who attend the pictures. To prevent this, the proprietors often call for police help and the police who have made business out of this, charge a small fee per man for posting their constables at different places near the ticket offices.

In keeping with the practice, the manager of the Roxy Cinema, seems to have applied to local police station, in this case the Lamington Road Police Station, and approached Inspector V. S. Sawant who was in charge, to provide the usual guards of safety.

But Inspector Sawant is alleged to have demanded a sum of Rs. 200/- as illegal gratification, they call it a "bribe" in a simple word, as a price of his co-operation.

PRIZE Rs. 10

To the 1st Correct Solution picked up from our mail

BRAIN TWISTER OF THE MONTH.

In a store window there were a hat and a cup for sale, selling together for $ 5. The cap alone cost $ 3 less than the hat. What did the cap and the hat cost apiece?

Work this out and look out for the answer and the name of the Prize Winner in the next issue.

Only one Prize will be Given

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The Editor: FILMINDIA, 104, Apollo Street, Fort, BOMBAY

The manager naturally thought this demand preposterous and illegal and expressed his unwillingness to pay the same.

But the guard had to be got and the management were compelled to approach Deputy Commissioner Sanson and tell him all that had happened. It was a shock to the conscientious Deputy Commissioner to find so grave a charge levelled against a responsible subordinate of his and he decided to verify the same.

So Inspector Sawant was called later in the day to receive those two hundred at the Roxy, but when the unsuspecting Inspector got out of the room with the new warmth in his pockets, he was confronted by his Deputy Commissioner.

And now Inspector V. S. Sawant is suspended pending further investigation.

What further investigation can there be in this matter? The man was caught red handed. No one can presume the whole affair to be a frame-up.

Whispers confirm that such things have been going on at other places also for sometime, but the men have never been brought to book and we must congratulate the management of the Roxy, for the service they have rendered to our showmen and to the film industry in general by unmasking an evil which throws a bad reflection on the integrity of the entire police force of the city.

The Government must prosecute this man and if the charges against him are proved, he must be sent to gaol like any other citizen.

This case may be made an example to others by awarding a heavy sentence to the accused.

We certainly expect this much from the Hon. Mr. K. M. Munshi, our Minister for Law and Order.

Ler us wait and see what happens, before we takeup this matter once again.

EITHER A TICKET OR A WALKING TICKET!

Dwelling upon this subject further, we have to congratulate the Government of Bombay on their statement recently issued regarding "Purity and efficiency in Administration", through the Director of Information.

Among other sensible restrictions imposed on Government officers the following which relates to our film industry is noteworthy:

> ""In any scheme for the welfare of the people it is absolutely essential, not only that the administration should be efficient and pure but also that it should be recognisd and accepted as such"
>
> "The Government of Bombay draw the attention of their ofiicers to the necessity of seeing that none of their subordinates"—
>
> (*a*) uses a public conveyance without paying the full legal fare. (*b*) Except when invited to attend a formal function or on duty, visits any theatre or place of entertainment without paying the usual charges; (*c*) accepts free passes for such places of entertainment.

So, next time, if a Policeman, whether he is in blue or white, goes to a theatre for passes, see that he pays just as much as others.

The Director of Information seems to have forgotten to add one more item in the said statement. He will do so hurriedly, if he would only visit some of our city bars and restaurants any evening and count for himself the number of Police officers gambling at snooker, partaking freely of the drinks, using slang which would make old convicts blush and generally misbehaving themselves in a way that spells a big question with regard to the morality, the discipline and the integrity of our police force.

But the greatest shock would be to discover the man who foots the drinking bills. He is generally a pitiable victim of law and order.

Let me tell you why I'm here

(*a*) I personally believe in Freezite because it is undoubtedly the most efficient and trouble-free form of refrigeration for all purposes and, if properly used, is also the most economical. I believe that solid Carbon dioxide in the form in which we manufacture it, will open tremendous possibilities of profit to India as an agricultural country. Today crores of maunds of agricultural produce, which form the wealth of the country, are going to waste owing to lack of proper means of refrigerated transport, with the result that Indian money is going out of India to import these very articles, which she herself grows in abundance and destroys. Freezite is capable of remedying all this.

(*b*) Solid Carbon dioxide has been of immense advantage in many fields, both household and commercial, in other countries, but nowhere in the world are these advantages more obvious nor is its utilisation more urgently necessary than in India.

(*c*) By the co-operation of all who have the interest of agricultural India at heart, I believe that a system of refrigerated transport can be established with Freezite, second in efficiency to no other in the world. Apart from agriculture, the manufacture of aerated waters, commercial refrigeration both for storage and transport in the iron and steel industry for expanding and contracting metal for cleaning wool and in many other ways too numerous to mention, Freezite can be used with advantage.

(*d*) Finally the small householder can obtain cheap trouble-free and efficient refrigeration where hitherto it has been entirely out of his reach.

I ask you all to write to me personally so that I can send you complete information.

B S James

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FRONTIERS OF FREEDOM

ASHALATA & VINAYAK

"Wait a bit ! Let me put it right", says Preetam
"Do you think that will give you a right ?"
"Rightly said, dear" says Preetam
"Yes, I'll give you my right. Just turn your face this way" replies Putli in temper
("**Premveer**—Huns Picture. Released at the Majestic Cinema, Bombay)

"KRISHNA & THE GOPEES"—La! la! now, don't get wild. I just wanted to meet you sweetties". An interesting shot from "Nand Kumar" a Jayshree Picture directed by Mr. Keshavrao Dhaiber.

LOST HORIZON

Frank Capra Misunderstands the Spiritualism of the East and flings an Insult In Her Face. (*By:* A. BHASKER RAO B. A.

AFTER gasping at the gigantic production, the photographic achievement, the pictorial grandeur, the technical perfection and novelty of theme of "Lost Horizon", when one begins to breathe freely, one is involuntarily driven into an analytic mood about the central theme of the picture and its relation to eastern thought; for the picture has special interest to us, as it has been dedicated to "India and Her Timeless Civilisation".

A white missionary, to escape from "organised murder, lust and greed" and other evils of his civilisation, goes to far off Tibet—apparently attracted and inspired by Eastern philosophy—and sets up a kingdom of peace which is to be singularly free from the evils of his race. In this colony, life is based on high principles and noble motives, apparently guided by the spirituality of the East. The new life of the missionary who installs himself as the High Lama, and his followers, is lived in a charming way, by setting up a finely furnished, magnificient ultra modern, almost futuristic palace, with all modern amenities (except the radio and telegraph). Here, without outside disturbance, a free life is lived and animal passions are indulged in with a vengeance, with the sanction of a moral code set up to suit personal convenience. In a place which is meant to be free from the "lust and greed" of Western civilisation, wine and women (of course, only 'native') can be had for the asking. This is not all. The white missionary who has gone away to escape from the major evils of "organised murder" and the like, of his race, has, however, not cared to overcome its most superficial evil of colour prejudice, for he has duly exploited the "native" in the setting up of his spiritual paradise; also, he has duly segregated him, and the latter is to be only a servant and beast of burden of the white inhabitants.

This is "Lost Horizon" and its spirituality, in its nakedness. Of course, it is perfectly natural that the utterly demoralised white man, more so the white missionary—that religious bigot, racial fanatic and cheerful dispenser of souls for a consideration —steeped in materialism, cannot conceive of spiritual life except in materialistic terms. But one cannot understand how the "Lost Horizon" brand of spirituality has the remotest semblance to Indian civilisation and spirituality. From time immemorial the Eastern, particularly the Indian mind has been taught to look down upon material things (of course to a a fault, and this party explains our political backwardness) and conceive of a kingdom of peace *within, subjectively*, and not *without, objectively*, as is shown in "Lost Horizon". The Bhagwad Gita in the seeond discourse, clearly says. "The excited senses of even a wise man, though he be striving, impetuously carry away his mind. Man, musing on the objects of sense, conceiveth an attachment to these; from attachment ariseth desire, from desire, anger, from anger proceedeth delusion, from delusion, confused memory, from confused memory, the destruction of reason; from destruction of reason he perishes But the disciplined self, moving, among sense-objects with senses free from attraction and repulsion, mastered by the self, goeth to peace". The Isa Upanishad, one of the sources of Indian philosophy, lays down: "Man fetters himself by himself, like a bird by its nest. And to be free from these fetters (worldly bonds) is the only way to attain real peace." Again, according to the Katopanishad "The Infinite is bliss, there is no bliss in things finite". Coming down to Budha, we find the great teacher saying: "पस्सं च दिट्ठिसु अनुठ्ठाहाय अज्झत्तसन्ति पचिनं अदस्सं," "holding that internal peace is the only real peace. And all our great saints from Kabir, Tulsidas, Nanak and Surdas have time and again stressed about the attainment of subjective peace", "बड़े बड़े मंदिर कोन कामको, दरसन अन्दर नहीं पावे," says Surdas.

In dedicating the picture to India, the producers have, though unknowingly, hurled the greatest insult to our country, for "Lost Horizon", completely misrepresents our civilisation and culture. (It is rather surprising how even the enlightened section of our public who witnessed "Lost Horizon" have overlooked this blatant misrepresentation). In this respect the picture falls in line with others like "India Speaks", "Bengali" and the like; if the latter slander us by mean lies, "Lost Horizon" offers a subtle insult by misrepresenting out very philosophy, a fact which is more intolerable. The sincerity of effort of the producers and others engaged in the making of "Lost Horizon" cannot be denied. The mistakes of omission and commission are quite

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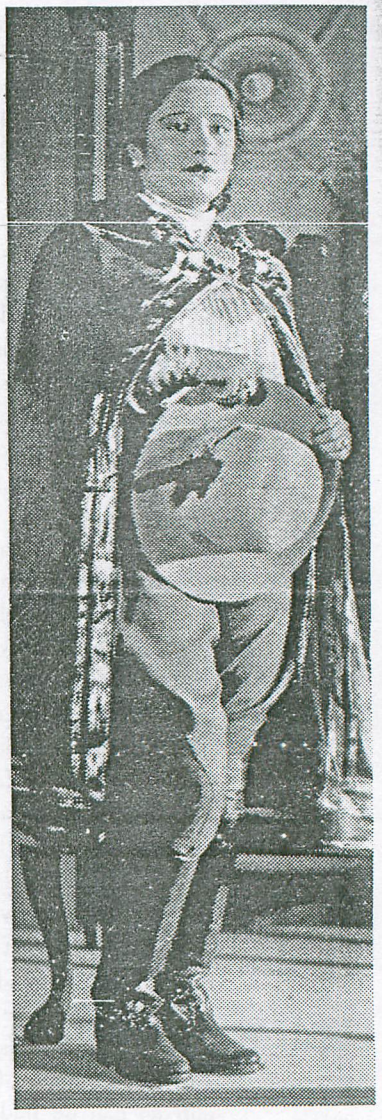
A Military Man! He Wink
At Women - But
Fell



MOTILAL

in CAPTAIN

KIRTIKUMAR

with

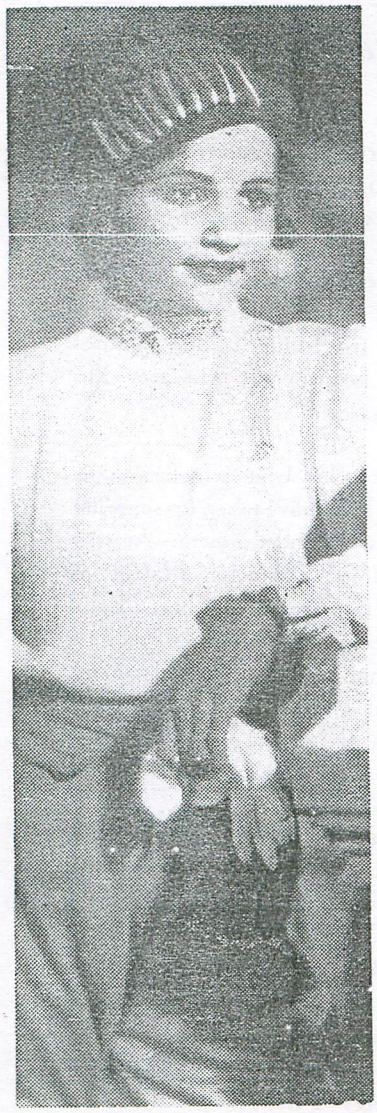
BIBBO, KRISHNA KUMARI,

YAKUB

Produced by :--- **SAGAR MOVIETONE**

Now Running at: **IMPERIAL C**

ked At Love! And Winced Every Woman within 100 Miles Desperately In Love with Him!



A Martial Story of the times when men balanced their hearts on sword points & women went to bed with swords.

Directed by : **C. M. LUHAR B. Sc.**

"Capt. Kirtikumar"

The Picture You Dare Not Miss!

NEMA *Bombay*

Daily at 5-15, 8 & 10-30
Matinee at 2-30 p. m.
on Sat. Sun. & Holidays.

STUDIO CLOSE-UPS

The notes given under this section are not necessarily our views though the language is ours. Studio close-ups are prepared from the reports received from the Studios to which are added the whisperings in the studio corners. These reports, are therefore, expectations entertained by the producers and the people working in the Studios, and need not be the source of guidance for bookings.

BOMBAY.

Sagar Movietone:

"Jagirdar" a social picture produced by this Company achieved remarkable success in Bombay and ran for 13 consecutive weeks at the Roxy. The picture is also running at Ahmedabad drawing capacity houses.

Another powerful story produced by these people with a martial atmosphere named "Capt. Kirtikumar" is due to be released at the Imperial Cinema in Bombay on the 4th of September. This picture which has been already released in the Northern Circuit is reported to have drawn very well and there is hardly any doubt of its success in Bombay, remembering the excellent publicity which backs up all the pictures of this Studio.

The producers have now on hand two more pictures ready and censored. "Eternal Music", directed by Mr. Hiren Bose will see the screen sometime in the month of November, while "Kokila" a social picture directed by Mr. Badami will be released at the Roxy sometime in the month of January next year.

The programme of the Studio is a speedy one, where Director Mehboob is fast coming to the end of a Mohamedan story called "Watan", while Director Luhar has well-nigh finished all the interiors of his sensational stunt picture "Dynamite".

During the month Director Badami has taken a new picture starring Sabita Devi, with a story provisionally called "300 Days and After".

Mr. Seshagiri, the well known South Indian producer has joined hands with the Sagar people and has already taken in hand two tamil pictures, one of which is named "Jalaja" and the other one is provisionally called "Madhvi". Both these pictures are being produced under the capable supervision of Mr. Nanoobhai R. Desai,, B. A , who seems

Anant Marathe as "Krishna" in "Nand Kumar" a Jayshree picture

to be well qualified for the job, knowing well as he does about fifteen goodlooking Tamil girls, working in these pictures. "Jalaja" is being directed by Mr. Seshagiri himself, in association with Mr. Gautam, while "Madhvi" is entrusted into the long experienced hands of Mr. Mahendra, Sagar's new director.

Imperial Film Company.

"Kisan Kanya," the first colour talkie starring Padmadevi and supported by Gulam Mohamad and Zilloo has at last been completed. Director Gidwani is responsible for making this picture attractive and interesting. The old Khan Bahadur is busy planning for future colour pictures with the help of his Manager Mr. C. N. Bharucha.

The Ratan Bai Unit which is now split into two, have taken up separate loads of work under directors Atorthy and Hafisji. Director Hafisji is busy with the editing of his "786", a Mohamedan social story with a theme that is likely to be sensational. Ratanbai is reported to have given excellent performance in this picture and the trials shown at the Studio.

Director Atorthy is rushing headlong through his new story called "Dulhan" to enable him to give the same to the producers by the 15th of September. Directors Aspi Irani, Gunjal and others are still at their old games.

Bombay Talkies :

"Savitri," which was released at the Roxy Talkies on the 28th of

August drew very well for the first three days. It has been a keen disappointment to the producers that this mythological picture should not have been released earlier during the month of Shravan as "Jagirdar" had taken possession of the Roxy for weeks on end. The future plans of this Studio are mysterious and we do not know anything about the future pictures as the producers practically desire to keep their things as secret as possible.

Wadia Movietone :

"Toofani Tarzan," a rare stunt picture will soon grace the screen at the Lamington Talkies, Bombay. The next one which is, in the meanwhile getting ready at the Studio is called "Lutaru Lalae."

Ranjit Movietone :

Director Madhok's 'quickie' called 'Dil Farosh" starring Malti will come on the screen sometime in the month of December. The picture is ready and has to wait for a vacancy at the West-End Talkies. Another one by the same director called "Shama Parwana" is in the editing room and will be ready by the time this is in print. The future programme of the Company is very ambitious and consists of several stories of Pandit Sudharsan, the man who is till now associated with the New Theatres.

Mr. Chaturbuj Doshi, the General Manager of the company has just returned to Bombay from an extensive tour bringing with him Raj Kumari and Indu Bala from Calcutta and some other artistes who will be seen in future Ranjit pictures.

It is a sign of future good times that Mr. Chandulal Shah should have engaged an efficient Bengali Musical staff for his new programme.

Minerva Movietone :

"Khan Bahadur", the first maiden social story has been completed and will be soon seen on the screen at the Minerva Talkies. Director Sorab Modi is busy preparing his new plans for the future.

Bhavnani Productions :

By the time this is in print, Director Bhavnani will have returned from Kashmir where he had been for the out doors of his new picture. Reports received by us indicate that this new social story from this company is going to be very nice.

Prakash Pictures :

"Dreamland," the 'quickie' with a lot of magic in it is drawing well at the Super Talkies. "His Highness," another picture with a heavy sprinkling of comedy in it, is getting ready in the meanwhile, along with "Poornima", an immortal social classic written by Ramanlal Vasantlal Desai.

Anand Pictures :

"Pingala," their maiden production has been completed and is now released at Krishna. The picture has become really attractive and those who like stories with a nice theme and a moral are advised not to miss this picture when it comes on the screen.

Saroj Movietone :

Atlast Director Chowdhary has completed his "Tale of Yesterday" and the trailor of the same is now running at the West-End Talkies. From the trailor, we think the picture to be gorgeous and spectacular.

At the studios Director Zia is going on fast with his work while Director G. K. Mehta is still at the old game which was begun last year.

Daryani Productions :

"Gentleman Daku," has been completed and is only waiting for a place to get into some theatre. "Bull Dog," another one is also ready at the Studio. Director Ram Daryani is busy shooting indoors of "Sacrifice".

Nataraj Films :

Several scenes of their first picture which is provisionally called "Half Way," have been shot already at the Saraswati studios in Poona. No one still knows what the whole picture is about including perhaps members of the staff employed in producing.

Aryan Pictures :

"Path of Glory" their maiden social picture starring Prabha has been completed and is awaiting release in Bombay. It is a story of heroic sacrifice and contains some melodious music with several facinating dances. Raja Mukundlal Bansilal who is responsible for the successful production of this picture is preparing an ambitionus programme of publicity to launch the picture in Bombay.

Gandharva-Ruikar Productions :

"Sadhwee Mirabai", the first Marathi stage picture has been completed at the Film City. The picture, starring Balgandharva, the stage artiste is likely to run for several weeks at all places where it will be released in Maharashtra.

Tara Films :

Director Shelley Ghosh has just completed the first picture of his Company called the "Unmarried Wife," starring Navin Yagnic, Nayampally, Kokila and others—The Company is planning a programme

of taking up an ambitious production in hand as their next picture.

Sangeet Film Co.:

Bai Jaddan Bai, that enterprising lady producer of India is shooting the outdoor scenes of "Moti-Ka-Har", a social story with plenty of mystery in it. Mehtab and Hussein are starring in this picture, which is expected to be as great a success as the previous ones produced by this Company.

POONA.

Prabhat Film Co.

On the 31st of July, "Beyond the Horizon" was released at the Minerva Talkies in Bombay and the roads leading to the picture houses presented an appearance of a sea of human heads. For days the crowds did'nt show any signs of dwindling and this Prabhat picture added one more success to the brilliant chain of Prabhat successes.

"Tukaram" is still running at the Central and also at the Kohinoor Cinema in the North of the city. We cannot tell you how long this picture will run and all calculation regarding the success of this picture has just proved so much guess work.

At the studios, India's Great director, Shantaram is busy giving final touches to his splendid social picture "Unexpected". This picture will be released in Bombay on the 14th of October.

Starring Shanta Apte and supported by Shakuntala, Keshavrao Date and others, the success of this picture defies all speculation and is expected to go for months, rather than weeks, where it will be released.

Directors Damle and Fatehlal, the 'parents' of "Tukaram" in celluloid, are busy shooting "Gopalkrishna" in Hindi and Marathi. To praise a Prabhat picture means painting the lily. Still, if some of the rushes seen by us can provide some index of quality "Gopalkrishna" is going to be a picture for the Gods.

Immediately Director Shantaram has finished his "Unexpected," he will be busy taking up another social story, before he finally undertakes the greatest Prabhat picture ever produced concerning the life and life work of Lord Buddha. The title of this new picture will be "Buddha the Peace Maker".

Jayshree Films:

Keshavrao Dhaiber, who does not seem to be satisfied with the perfect equipment and gorgeous production of his picture "Nand Kumar" can be seen working odd hours, supervising the construction of a gigantic studio on the new site near the Kirki Station. "Nand Kumar" is progressing fast and from some of the stills which are published in this issue you can very well judge the excellent quality which this picture is going to present to the screen fans in India. Mr. Dhaiber himself will be playing the great character role of 'Akrur' in the said picture.

Saraswati Cinetone:

Dadasaheb Torney has managed to collect a very attractive crowd of girls and boys for his new picture, the shooting of which will begin in the month of September

KOLHAPUR.

Huns Pictures:

By the time you come to this page "Premveer" will have taught to several young men of Bombay different new rules of love making through the kind courtesy of the Majestic Cinema. The less written about this picture the better as while writing we still remember some of the clever punches, which have been put in to the picture by the director, that are likely to knock out the most prosaic persons. "Premveer" is one glorious comedy with riot and romance as company. At the studio in Kolhapur, Director Chandramohan is steadily progressing with Huns super jewel "Jwala" written by Novelist Khandekar.

Prince Shivaji Cinetone:

Their maiden picture "Frontiers of Freedom" had an excellent reception at the Majestic Cinema where it ran for eight successful weeks. Major Dadasaheb Nimbalker the director of the Company is now concentrating his entire attention on "Damaji", a social story of the old times which he hopes to produce at the earliest opportunity available.

CALCUTTA.

New Theatres:

Director Hem Chander's "Anath Ashram" was released in Bombay at the West-End Talkies on the 14th of August and was enthusiastically received by the audiences who were pleased to see Umashashee after an year in their city. This picture provides a feather in the cap of the new director.

At the studios director Barua who is producing "Mukti" in Hindi and Bengali has at last completed shooting and is resting on his oars. The Studio-news say that this picture is loaded with action and even if half the load which is usually given

(Con. on page 37)

TUKARAM

MUSSOLINI

CONGRATULATES

TUKARAM

on his success at the International Exhibition of Cinematographic Art, Venice.

◎

Prabhat's TUKARAM has the honour of being among the first 3 best pictures of the world as decided at the 1937 session of the International Exhibition of Cinematographic Art, in the land of Mussolini at Venice.

Prabhat's **TUKARAM**

in its 40th Week at CENTRAL

ALSO

Showing trailor of The **UNEXPECTED**

Prabhat's 1st social.

Exhibitors Film Corporation Ltd. :

Mr. Y. N. Naidu, who has now made Madras his home is busy making arrangements for his first talkie which, if you believe half of what he says, is going to be big.

Mayura Films Ltd. :

"Saint Arunagiri," their first picture is being shot at the Shalini Studios in Kolhapur. It is a mythological story of a saint and to put it in the words of the producers themselves, "It is at once human and divine, sinful and soulful, the triumph of calm devotion over clamorous priest-craft". Whatever that may mean, it is certainly going to be spectacular because it is being produced at Kolhapur.

Mysore Sound Studio Ltd. :

"Rajsooya" has just been completed and is still awaiting release. The picture contains several big mob scenes and gorgeous settings and is likely to run well in the South.

Murugan Talkies :

"Bhakta Tulsidas" has been completed under the direction of "Chandrasekar," and by the time this is in print the picture will be seen on the screen at several places in the South.

Olympic Pictures

Director Raja Sandow, can be seen rushing about the studios of National Movietone with a story script of Mr. Vaduvur Doraiswami Iyengar and hoping to produce a picture which, as he says, will be the envy of all South Indian producers.

Karthikeya Films :

Director Muthuswamy is still shooting "Sundaramoorthi Nayanar" and will shortly go for outdoors.

COIMBATORE.

Central Studios :

In the absence of any reports from Mr. G. Ramsheshan, one of the Central Studios, we do not know how far they have proceeded with the shooting of "Tukaram" in Telugu. The subject which has proved very popular all over India due to the unique success of the Prabhat picture, is placed in the hands of Director Tandon to give it justice.

National Movietone :

"Mohini Rukmangada" was to be released during the month and we do not know what happened to it. It is probably released.

Sree Rama Films Ltd. :

If you have not already seen "Nala Damayanti", their first picture which was to be released last month, you will probably see it now.

SALEM.

Sanker Films :

Director Duncan is making preparations to shoot "Ambikapathi" at the East India Theatres in Calcutta. He is reported to have taken exhaustive rehearsals of the subject with the help of the girls employed in the picture.

Kalidas Films :

Their maiden picture "Kannappa Nayanar" has been completed and preparations are being made to release the same at several places in the South.

Shanmugananda Talkies :

After "Balamani" the producers are still thinking what to do for the future. It would be better if they do not think so much and get into productions straightaway.

Premier Cinetone :

"Sri Kanda Leela" has made considerable progress by now and the Company which has gone for outdoors will soon return with some precious shots.

Jyothi Films :

Mr. S. Govindachari who is now in Bombay can be seen rushing about the Wadia Studios and shouting commands in Tamil to the utter surprise of the Parsee staff of the Studio. They however, deem this procedure quite necessary, because two pictures called "Arunagirinathar" and "Apputhadigal" are being shot.

Ellore Films :

They have shot some scenes of their Telugu talkie called 'Tirupati Venkateswara Mahatmyam" of which they have been thinking a long time. When it is completed, we shall, of course, let you know.

Quality Pictures :

There is no activity at present after the presentation "Dashavtar". But the South Indian people are not to be suppressed so easily and by the time the month is over we are bound to hear something turning up.

BANGALORE.

Pragati Pictures :

The shooting of "Nand Kumar" in Tamil is progressing fast at the Jayshree Studios in Poona. Mr. Jayantilal Thakore has naturally become a busy man and he has to carry his lunch basket in the train with him due to his frequent visits to Poona and Bombay. If money and experience can make this picture great, we can assure you that this picture has the best chance of beating old records in the whole of South India.

Film Corporation of India Ltd. : (Calcutta)

This is a new concern floated with a capital of twenty-five lakhs with a very influential Board of Directors, headed by Sir P. C. Tagore. Amongst the patrons we find some very influential names like His Highness Raj Rajeshwar Maharajadhiraj of Jodhpur and His Highness the Maharaj Rana Bahadur of Dholpur. Mr. M. G. Kabra is the Managing Dirccter of the Company. The plans of the Company have been prepared on a very ambitious scale and a good beginning seems to have been made by taking up a large piece of land where an extensive Studio is being built.

The Publicity Department of this Company is in the able hands of Mr. Maitra. whose experience of the film industry is likely to prove very useful to the Company. These people will go into actual production sometime in the month of Oct. Given a good management and with the extensive capital already in hand, we are sure that the Film Corporation of India will be able to give us very good pictures in future.

Meet Mr. S. G. Bhopatkar, a live showman, who has now taken up the

Bharat Mata Cinema at Parel, Bombay. Mr. Bhopatkar's long experience and excellent influence aptly qualifies him for the none too easy job of a showman.

Prabha Pictures : (Kolhapur)

Departing from the usual humdrum procedure of production Mr. Raja Pandit, who was at one time associated with several companies in Bombay has launched a new enterprise with an element of novelty in it.

He has collected a very intelligent group of boys and girls below the age of 12 and is reported to be giving them extensive rehearsals in music and acting with the help of chocolates. The whole affair seems to be directed towards producing the great mythological classic "Dhruva."

We hope this attempt will be a success as the very novelty of the idea is likely to capture the fancy of the audiences.

BOX OFFICE HITS OF THE YEAR

1. Parivartan—Real sketch of Quetta in 1935, starring Miss. Kajjan, Indubala, etc.

2. Mr. & Mrs. Bombay—A Social hit, starring Jal & Zubeida.

3. My Beloved—It is a story of a Mountain Girl who loved passionately Starring Jahanara Begum

With action, drama, romance and spectacular effects they are the most outstanding pictures of the year. They will not only break records but you will wish to play a second and third time at your theatre.

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Devils Dice—Prem-Ki-Devi—Miss Calcutta

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With Her Divine Voice

T. P. RAJALAXMI

Will Thrill A Million Hearts

in

NAND-KUMAR

TAMIL

The picture which will take your breath away with its unseen spectacle and undreamt of grandeur.

Produced at the :

JAISHREE STUDIOS

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By :

Pragati Pictures Limited

BANGALORE

The Next Attraction

"JUST FOR THE CRAZE"

A SOCIAL SENSATION

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Issued in denominations of Rs. 100, Rs. 500, Rs. 1000, Rs. 5000. The present value of the same is Rs. 85-2-8, Rs. 425-13-4, Rs. 851-10-9 and Rs. 4258-5-4, respectively.

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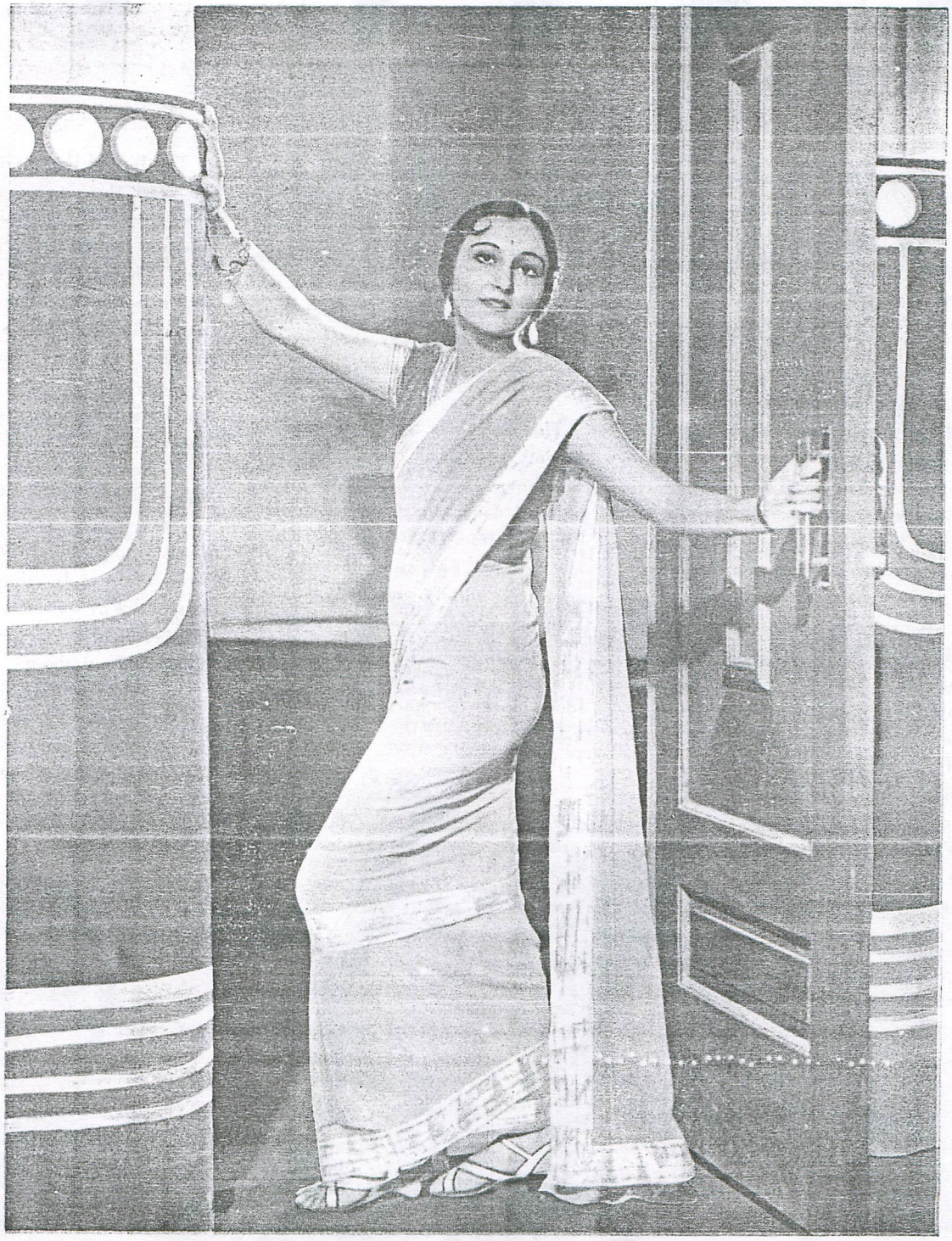
K. P. Philip.

SECRETARY.

THE KISSABLE MISCHIEF OF THE YEAR !



Exclusive for "filmindia"

MAYA—SAGAR'S COMET OF THE SEASON

In "Jagirdar" Maya jumped to popularity overnight. She is coming once again in "Eternal Music" and then again in "Kokila", both Sagar's super social stories.

PATH OF

SYNOP

LAXMI, the daughter of a poor labourer, Raghubar, was milking her cow. The pathetic song of a beggar passing by evoked an echo in her heart. She fell into a reverie.

Her mother who was cooking inside, sent her to fetch water. While filling the pitcher, Laxmi lost her balance and fell into the river. Narendra had come there in search of game. He heard her shrieks followed by the sound of a body falling in water and rushed to her rescue.

As she lay before him in his room still faint and recovering, he watched her with a new and growing interest. He became aware of a new and strange feeling—a sense of something stirring within him. He could not understand it all. What was it? What did it mean? Why did her beauty hurt him so?

The breeze gradually grew into a raging storm. Its fury knew no bounds. It swept on as if determined to raze to the ground every obstruction in its path. And though it blew away poor Raghubar's cottage its fury was spent in vain on Narendra's palatial mansion.

The homeless and grief-stricken parents of Laxmi were frantically searching and shouting for their beloved daughter. She had not yet returned from the river bed, where her mother had sent her. Their agonised shrieks reached Laxmi's half-unconcsious ears, whipping her up into action; and before Narendra could whisper his newfound love to her, she had flown away.

The fury of the elements had calmed and the storm subsided. But the storm within Narendra's heart seethed and raged with increasing fury. That night he was busy, painting a portrait of Laxmi, trying to find relief for his feelings. Some friends and boon companions descended on him and dragged him out to a boating party in the silver waters of the Moon-lit river.

A storm was also raging in the heart of poor Laxmi. Her family had to take shelter for the night under some kindly tree. What a contrast from the stately abode of her rescuer! Why were the rich so utterly unmindful of the plight of the poor? She could not sleep.

Raghubar was employed in working at Narendra's ambitious scheme of erecting a temple of Arts. As he was digging into the ground, his shovel struck a pot full of gold. His joy was boundless—delirious. As

GLORY

OPSIS

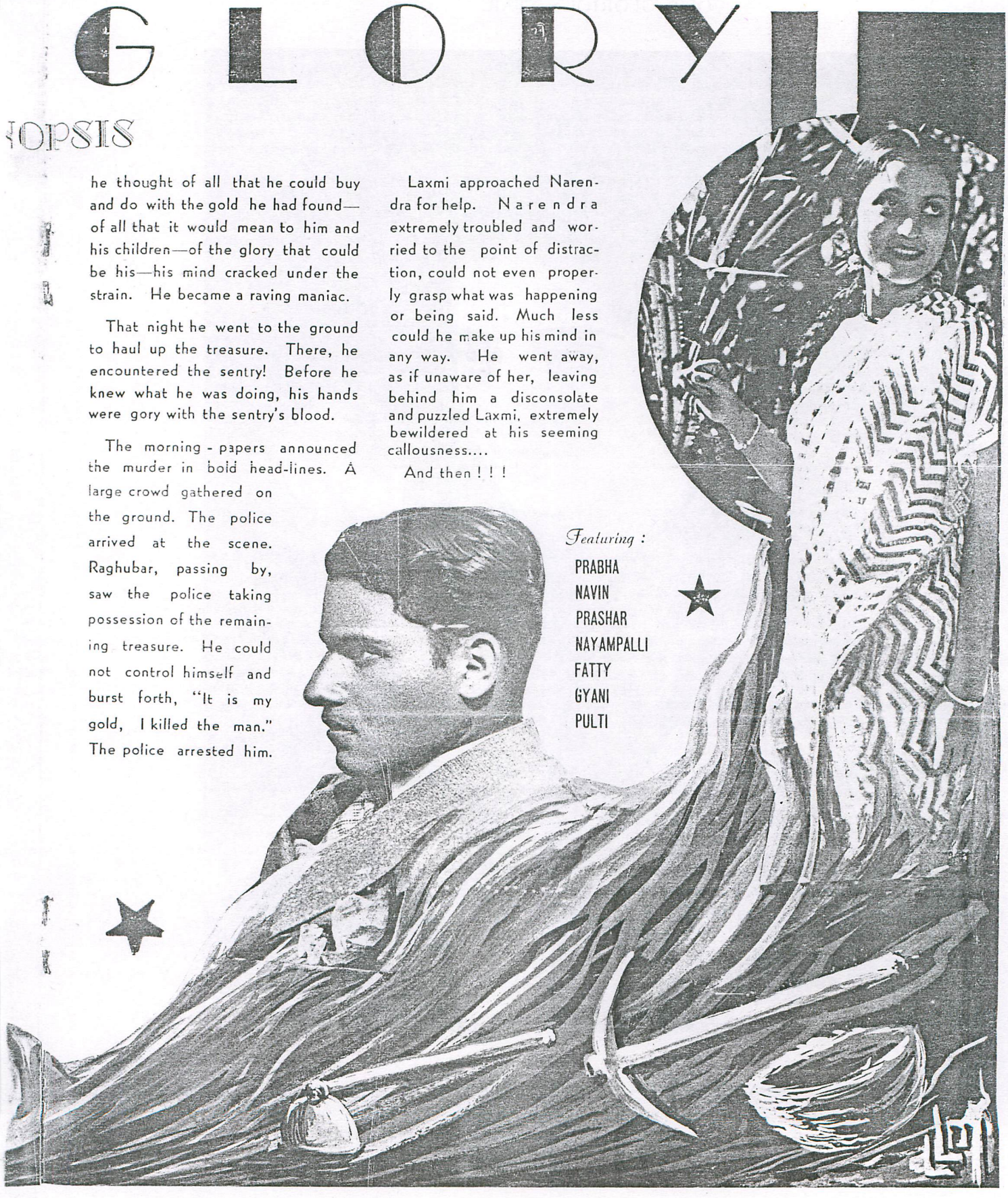
he thought of all that he could buy and do with the gold he had found—of all that it would mean to him and his children—of the glory that could be his—his mind cracked under the strain. He became a raving maniac.

That night he went to the ground to haul up the treasure. There, he encountered the sentry! Before he knew what he was doing, his hands were gory with the sentry's blood.

The morning - papers announced the murder in bold head-lines. A large crowd gathered on the ground. The police arrived at the scene. Raghubar, passing by, saw the police taking possession of the remaining treasure. He could not control himself and burst forth, "It is my gold, I killed the man." The police arrested him.

Laxmi approached Narendra for help. Narendra extremely troubled and worried to the point of distraction, could not even properly grasp what was happening or being said. Much less could he make up his mind in any way. He went away, as if unaware of her, leaving behind him a disconsolate and puzzled Laxmi, extremely bewildered at his seeming callousness....

And then ! ! !



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NAVIN
PRASHAR
NAYAMPALLI
FATTY
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OUR GLORIOUS STAR

Exclusive for "filmindia"

SABITA DEVI—SAGAR'S GREAT STAR

After her triumphant success in "Daughter-in-Law", Sabita Devi will be once again seen in the stellar role, in "Kokila" Sagar Super Picture of the year.

THE EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From : A.R.S. (Itarsi)

Sunita Devi of the Bombay Talkies looks almost like Devika Rani. Is it likely for Devika Rani to change her make-up slightly and dance as Sunita Devi ? I don't think it is possible to change the voices, though ! What do you think ?

I don't think, where girls are concerned. I don't suffer the girls to tax the brains as they play enough mischief with my heart. You should follow the same practice. Devika Rani and Sunita Devi are two different persons though both of them are equally sweet. Which is no fault of theirs nor yours or mine.

Devika Rani is Mrs. Himansu Rai while Sunita Devi is Mrs. Manorama Dutt. Yes ! they do give glimpses of similarity but not so much in voice and temper.

Voices can be replaced. Nowadays, producers take songs with a new method called the "playback" wherein one person sings to the lip movement of another.

From: J.B.D. (Ludhiana)

Which is the best film magazine in India ?

Of course, 'Filmindia' ! What a silly question !

From : R.T.P. (Jalna)

Between Sulochana, Sabita Devi and Devika Rani, I like Devika Rani the most. Whom do you prefer ?

I think we won't remain friends in future, because I also like Devika Rani as much, but that doesn't mean that I don't like the other girls. Damn it, I do. The trouble, however, is that they don't like me. Don't write to me and tell me that you are more fortunate in this respect, otherwise I won't reply to your future letters.

From : S.M.T. (Jammu Tawi)

Are Yasmin and Malti two different girls ? I observed a marked similarity between the two. To what nationality do they, belong and are they married. In "Zamin ka–Chand' I think Malti was very good. Is she coming in future Ranjit Pictures ?

Next time, don't ask me so many questions and don't write long letters. I had to excise several impertinent queries.

Yasmin or Malti is one and the same. When she first began her screen career she was called Yasmin, in between someone baptized her Apsara and now Ranjit has christened her Malti. She is an Anglo-Indian girl and is still unmarried, which is rather hard on the youngmen, because, Malti is a wonderfully good natured and sensible girl. Yes, she will be seen in "Dil Farosh" the next Ranjit picture. hope you will like her more when you see the picture. One can't help it. Some people almost love Malti and not for any fault of her own.

From : Miss 'Blue Eyes' (Waltair)

Is Mr. Baburao Pendharkar, who once acted in Prabhat Pictures and who is now with Huns, a married man ? I would love to meet him. What is his correct address ? Please treat this as confidential.

I won't. How do you expect me to keep quiet when you are inquiring from me about other men ? My dear "Blue Eyes," you are not treating me fairly in taking protection under a nom-de-plume. By the way, the address you have given is a post box number, and I am not very enthusiastic about post boxes. You know, you cannot get love by mail order.

However, to please you, know the destiny that awaits you. Mr. Pendharkar was once a married man but now is a widower. He is out and out a ladies man and not a bit of a 'Villain' that he shows himself to be on the screen. He is very polite, sweet spoken, smart and intelligent. He has already got a host of admirers and you stand very little chance, unless you apply quick. His address is" c/o Huns

Pictures, Kolhapur." He would of course, be very pleased to meet you. He always is when women are concerned and specially young.

From : B.S.K. (Amritsar)

When is "Kisan Kanya" the first colour Talkie coming to the screen? I want to see Padmadevi, I love her so much. I have seen every picture of her at least three times. Isn't she very sweet?

Don't say that again. You can go on loving her on the quiet, but for heaven's sake, don't tell me. I don't want to tell you why! Yes, she is sweet alright. "Kisan Kanya" may come to your town sometime in December, so have patience.

From : A.J.S. (Karachi)

Editor P.C. Bharani in his issue of the 1st Aug. 1937 of "The Movie Artist" Karachi, has called Bibbo and Ratan Bai "prostitutes" among several other low epithets. Are they really so? And do you think it is the right way to give publicity to our screen girls when other journals are calling on the society girls to join the film Industry?

I don't know anything about Bibbo's and Ratan Bai's early days. They may be popular songstresses, which doesn't mean that they were prostitutes. My information is that they never were so. Both of them are my intimate friends and I have never observed even a lightness of behaviour in their conduct of life. They are both dignified women and observe a sensible poise in life. If they have been devoted to music it doesn't mean that they are divorced from morals. Editor Bharani has betrayed a low taste in describing these two good artistes in so cowardly a way. But the vituperation of an unknown editor of a new journal need not affect the enthusiasm of society girls in joining our film industry. After all, who cares for rags which court cheap publicity with such shabby and clumsy means.

From : S.V.M. (Mysore).

I have not seen a Saroj Picture for a long time. What is wrong with this Company nowadays? At one time this company used to produce good thrillers. Is the company still producing pictures?

There is nothing wrong with the company, but there is something wrong with its proprietor, Mr. Nanubhai Desai, at one time, the "Wizard of the Indian Screen." He is very much a tired man now. But have patience! You will soon see "Tale of Yesterday," which he has recently produced and which is reported to be a gorgeous picture.

From : A.H.R. (Ahmedabad)

In "Jagirdar," a recent release in our town I heard Motilal sing? Does Motilal really sing?

Yes, Motilal sings. And don't you think that he sings pretty well?

From : K.M.R. (Bombay)

Who is this Maya Bannerjee?

A girl—just a good looking, sweet natured girl. Who did you think she was? A man?

From : B.M.S. (Nawabshah)

Is Leela Desai a Gujrathi girl?

I don't know. They say that she was born in New York and has got Bengali parents. Why do you worry about what she is as long as she is young and pretty.

From : K.G.R. (Arrah)

Do you think that Chandramohan will be as successful in Huns Pictures as he was with Prabhat?

He ought to, with his name and experience behind him. Any way he himself thinks so, and so do the Huns people, otherwise he wouldn't be in the show.

From : J.R.M. (Ghaziabad)

How is that the Wadia Brothers do not produce quality pictures like Prabhat or New Theatres? They always produce stunt pictures.

They must be having some good reason for doing what they are doing at present. The men at the top of the show are hard boiled businessmen and need no advice from others. I think, stunt pictures cost less and pay better. Wadia Movietone is a rich firm and remember that they have made money in stunt pictures, which proves that people want such pictures.

From : K.B.U. (Bezwada)

Who is this "Pearl Wyte," who is working in "Motorwali" and "Amazon" of Paramount Film Co.?

She is certainly not the famous Pearl White who was so popular in the American 'Silents.' This girl is reported to be from Calcutta whom Mr. Kikubhai Desai picked up on one of his frequent tours. You can always rely upon old Kikubhai to give funny and familiar names to anything that comes his way.

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(Con. from page 24)

by the New Theatres is jettisoned, this picture will still prove a box office success as it comes from Barua, the man who produced "Devdas".

Director Niten Bose is in his room and those who manage to peep, find him writing. Goodness knows what he is writing about, but we hope that he is not on a hunger strike. His picture will have Saigal, Uma and Kamalesh Kumari and you can very well realise what that means.

"Vidyapati" has knocked Director Bose into an illness. If half the money that has been poured into this important strip of celluloid is an indication of its grandeur then this picture is going to be a splendid screen entertainment. Director Hem Chunder is already on a new picture, the story of which is based on a friendly theme of two friends in love something like the story of Damon and Pythias.

East India Film Co. :

"Milap" directed by Abdul Rashead Kardar has been completed and already sold to some one in Bombay. Director Kardar will probably come to Bombay with his picture and forget to return back. The future plans of the Company are not known to us as the Marwari Millionaire who is at the head, thinks silence to be more golden than speech.

New Popular Pictures :

"The Imposter" starring Santi Guptha is now in the editing room receiving the final touches from Director Satu Sen. The picture which is a comedy from beginning to end has been written by Manoranjan Bhattacharjee and is likely to be well received in Bengal.

Kali Films :

"Muktisnan" is now ready for release and will shortly grace the screen in Calcutta.

Radha Film Co. :

"Chinna-har" starring Ahindra Chowdhury, Naresh Mitter, Santi Guptha, Renuka Roy and others is fast nearing completion and will soon go to the editing room immediately some in-door shots of the same have been shot. "Prabhas - Milan", a mythological story directed by Mr. Puani Barma is now being shot in gorgeous setting and is expected to be ready sometime in the month of October.

LUCKNOW.

The Ideal Films Ltd. :

"Adarsha Mahila" featuring Leela Desai, Nurjehan, Tara and others has been completed and presents a novel theme in a social story which was specially written for the producers. The directors are busy preparing their new programme for the season which begins after the monsoon.

From a report received from the managing agents of the Company we understand that Mr. Das Guptha, one of the directors of the Company never visited Bombay to employ artistes for Ideal Films and the only man who went from Bombay to the Ideal Studios was Hadi, who was handsomely paid and well treated by every one in the Company.

If Mr. Das Guptha can assure in future the same treatment which was given to Mr. Hadi we can very well recommend some more people from Bombay to go to Lucknow and get themselves employed in the Ideal Studios.

U. P. Cinetone :

"Bismil-ki-Arzoo" the first production of this Company has now been completed and is only awaiting release on the screen.

JUBBULPORE.

Central India Theatres :

Their maiden picture "Jeewan-ke-Pahele" has been now completed and one of the directors Mr Sitaram Guptha recently happened to visit Bombay to make booking arrangements for the Bombay province. Another one called "Tyag Bhoomi" will soon go into shooting.

MADRAS.

Asandas Classical Talkies :

By the time this is in your hands "Modern Youth," their first social picture will be ready for the screen. The picture contains out-door shots taken in London fot the first time by an Indian concern.

Aurora Film Corporation :

The shooting of the Telugu Talkie "Vipranarayana" which is going on in Barua Studios at Calcutta, has progressed considerably and Director Chowdhury has practically completed half the picture.

Devi Films :

Director Baburao Chavan had recently visited Pandharpur for the out-doors of their first talkie "Purandardas". The picture is expected to be a classic in production, but it is a pity the same is being produced in Tamil and Canarese languages which are foreign to us.

(Con. on page 26)

DISTRIBUTORS' CORNER

Under this heading we shall report from month to month the activities of our distributors all over the country. Distributors are advised to keep us informed of their new deals from month to month, so that errors may not creep in.

BOMBAY

Famous Pictures

Proprietor Baburao Pai is one of the happiest men in Bombay to-day. And there are good reasons for the spring in his steps with "TUKARAM" still running at the Central for nearly ten months and in addition drawing huge crowds at the Kohinoor Cinema in the northern part of the city. Then there is "BEYOND THE HORIZON" at the Minerva, with Shanta Apte, that glamorous girl of Prabhat helping Mr. Pai to write out big pay-in slips after every week end.

As if not content with these prosperous activities, we can see Mr. Pai busy making preparations for the reception of Director Shantaram's "DUNIYA-NA-MANE". Baburao Pai says that this picture of Prabhat will be greater than the greatest produced by them hitherto. ***"Lekin Duniya Manti Nahi! Achha Na Mane !"***

Supreme Film Distributors.

Governor Chunilal Desai can be seen rushing about at a speed that defies the movie camera. He is easily the busiest distributor in Bombay to-day. His firm has the distributing agency of Sagar picture and in addition Governor Chunibhai has gone out and bought "ANATH ASHRAM," "MUKTI" and "GANGAVATARAN" as if buying these 'small' pictures was an easy job. "Gangavataran" is runuing at the Royal Opera House, while "Anath Ashram" is drawing crowds at the West end. "Capt. KIRTIKUMAR" is due to be released at the Imperial Cinema.

Governor Chunibhai is reported to have completed another deal in taking up the exploitation of India's first colour talkie "KISAN KANYA" and he will probably get more colour talkies from the Imperial Studio.

Then there is Saroj's "TALE OF YESTERDAY" which Governor Chunibhai is going to tell us someday to-morrow.

So much money is coming in every day that Governor Chunibhai not knowing what to do with it, pays it out to the paper men who rather badly need money.

How wonderful, it would be, if other distributors emulated Governor Chunibhai's example!

Calcutta Film Exchange.

"Maulana" Babuseth Mamooji seems to be quite pleased with the excellent business done by "THE PRESIDENT." "Maulana" Mamooji is a very active man and would not allow any grass to grow under his feet and one can always see him keeping stock of the competition even by noting down the number of the nine-anna tickets sold at different theatres. In manager Surbhai Desai, 'Maulana' Mamooji has a rare "Kazi" for interpreting big disputes and smoothing out small differences.

"Maulana Saheb" has now gone to Calcutta to tell Sarkar Seth what he thinks of him for Selling out "VIDYAPATI" to the Kapurchands. We hope there won't be another Hindu-Moslem riot in Bombay, when "Vidyapati" comes to the screen. There was one when "Manzil" and "Pujarin" were scheduled to be shown.

Peerless Pictures.

B. P. Samant, Publicity Partner and Gokhale, the midget booking man, can be seen motoring about carrying loads of coin from "FRONTIERS OF FREEDOM" which ran well at the Majestic Cinema. They are in the meanwhile preparing a pasture for the frolics of PREMVEER" the next Huns Picture, which is claimed to give new pointers in love making to the college girls and boys. We hope Mr. Samant does'nt learn some of the tricks.

Kapurchand Ltd.

They own a firm called Super Film Distributors. Kevalchand and Kapurchand are the two brothers who have played a great part in the film industry in Bombay. The money they had once earned in "Lalimli" woollen goods, they have cleverly multiplied by wise investments in the film industry. Half the Studios were either begun or have survived with the Kapurchand money, a currency which people accept gratefully but pay back painfully.

Kapurchands have bought a lot of pictures recently. "MANZIL" and "PUJARIN" had been partially bought, while "SAVITRI" is reported to have been bought outright.

The latest purchases, however, are "VIDYAPATI" produced by New Theatres and "MANDIR" produced by Ram Kisen Kapoor.

A nice pair of men, the only trouble with the brothers is, that they talk a lot and very often unnecessarily.

Evergreen Pictures.

There is a small storm in this office. Messrs. Netarwalla and Kotwal could be seen rushing to and fro? Super Talkies bringing in the "jingle" of "Dreamland", a Prakash Picture running well at the said theatre. Then they will have the "KHAN BAHADUR" of Minerva and another in "GENTLEMAN DAKU" produced by Daryani productions.

Select Talkies Distributors.

Mr. Jagirdar is now busy getting copies made of "JADUGARIN" the picture from Kolhapur, which is expected to prove popular on release.

Rai Saheb Chandanmul Indrakumar.

Having a long list of useful pictures their office in Bombay is expected to do much better business this season than ever before.

Gvalani Brothers.

The brothers are waiting for the "BULL DOG" to get going at the Super. They are bound to net in a good profit by the time they get another one on hand.

DELHI

Alopi Prasad Guptha

Lala Alopi is perhaps the cleverest and the most efficient distributor in the north. There are several others, but I doubt whether they have got even half the guts which the old Lala has got and when it comes to Lalaji's great voice, Bombay can hear him whispering from Delhi. Very recently he visited Bombay and I heard him at the Royal Opera House praising Maya—the "Jagirdar" girl—just as if she was his long lost daughter. But I couldn't find Lalaji. Picking up the distinct trail of the great voice, occasionally punctuated by coughs and growls, I arrived at the Imperial Studio, to discover Lalaji's driving home the argument in the presence of old Khan Bahadur Ardeshar Irani.

Lala Alopi, has recently released "Capt. Kirtikumar" and KULVADHU" in his circuit and both the pictures having fared well, Lalaji has started talking about "Jagirdar." "Jagirdar" is bound to be a great success with Lalaji talking that way.

Jagat Talkies Distributors.

They have two strings to the bow. The other is called "Delhi Talkies Bureau". We wonder why, when Jagat Narain is backing both the concerns with all his weight, with old Polishwalla polishing affairs to suit modern conditions. Mr. Polishwalla's experience and influence has been in a large way responsible for the success of these firms apart from the big finance controlled by them. They have several pictures on hand namely, "Anath Ashram," "Mukti" (New Theatres), "Khan Bahadur" (Minerva), "Zaminka – Chand" and "Shama Parvana" (Ranjit), and "Gangavataran" (Kolhapur Cinetone) and they are reported to be doing a roaring trade.

Motimahal Theatres.

"MILAP" is the new picture ready on hand. They call it the "Super Jewel" production. Let us believe them, till we see the picture.

Best Film Exchange.

Sardar Channan Singh has bearded success in "AWAKENING" a Bhavnani picture. It will be at new Royal Cinema, Delhi by the time you read this.

Desai and Company.

"DREAMLAND" produced by Prakash Pictures will soon get into the hands of Mr. Desai to complete all his dreams of success.

(Con. from Page 19)

natural, due to the Westerners' pigmy-mindedness, about spiritual, matters, their limited vision and innate racial prejudices.

Let the wihte man not dabble in Indian philosophy which is too deep for his deceased mind to comprehend. Let him confine himself to his own field of organised murder, sensual depravity and woolfy greed; he will be happy there until he destroys himself and his race. Only then there will be real peace on the face of the earth.

And some day India will produce a mighty picture depicting the devastating mischief and havoc played by the white missionaries and 'saviours of souls, among coloured peoples. The picture will be dedicated "The Unknown White Missionary," it will fully expose these dirty traders in souls, and will be a fitting reply to pictorial monstrosities like "India Speaks" and cinematic hyperbales like "Lost Horizon".

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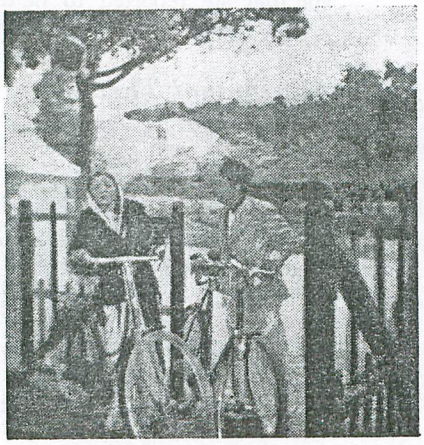

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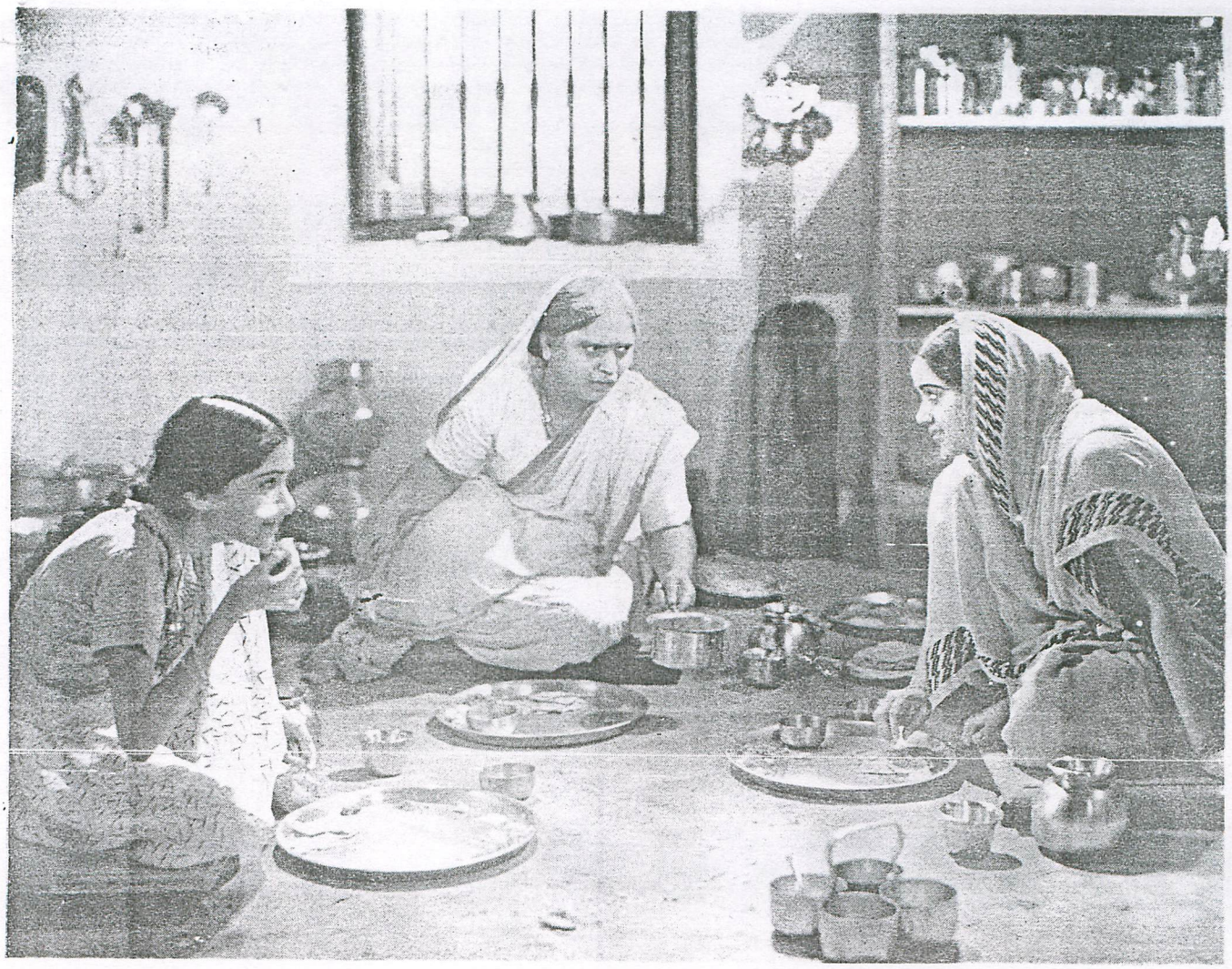
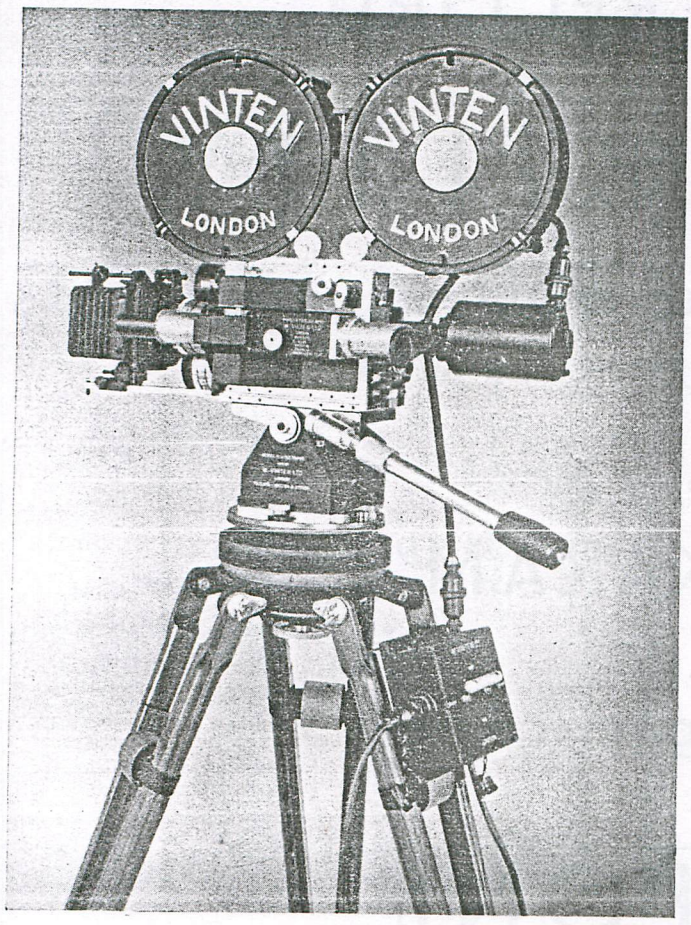


VASANTI — VIMLABAI — SHANTA APTE—A scene that is so fimiliar in every Hindu Home, yet so rarely photographed. The Hindu kitchen is a model of scrupolous cleanliness, and with such attractive inmates, the kitchen soon becomes a resting room. This situation is from "Duniya-Na-Mane" a Prabhat social masterpiece directed by Mr. Shantaram.

Miss BIBBO—In "Capt Kirtikumar" Sagar Movietone's epic of chivalry and romance, Miss Bibbo this polished artiste gives a performance that will keep people spell bound. The picture which is directed by Mr. C. M. Luhar B.Sc. is running at the Imperial Cinema, Bombay.

The Camera of the Day!



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The reviews published under this section are essentially meant for the Cine-goers in general. Technical aspects which are of importance to the exhibitors in booking have not been treated here at length. The view point observed in writing these reviews is that of the average cine-goer.

ROUND THE TOWN

"Beyond The Horizon":

Produced By: Prabhat Cinetone.
Story, Scenario and Direction. Narayan Kalay.
Photography. V. Avadoot.
Art Direction: S. Fatehlal.
Sound: S. Damle.
Hindi: Pandit Narottam Vyas.
Released at: Minerva Talkies.

This is a story of the prehistoric time written with a soaring flight of imagination. Aiming high at philosophy the writer has missed the bull's eye and in consequence the picture has become incoherent in expression at several places. (The scenario is slightly jerky and tends to slacken the grip of the story.)

Considering the fact that this is Mr. Kale's maiden attempt in direction, I think he has done well. He is likely to improve in future, provided some one gives him a well prepared scenario. (Some scenes of Shanta Apte are, of course, superbly portrayed.)

The photography is beautiful and the sound is almost perfect. Clever art direction and excellent composition command attention. One can cleverly see the masterly touches of Mr. Fatehlal.

Settings are imposing and grand as usual and the costumes are, of course, attractive.

The musical tunes are well chosen but at certain places the songs are not well accompanied. Shanta Apte's songs are melodious. On the whole, the music can be called good and enterprising.

Chandramohan easily gives the best performance. His diction is masterly while his poise is superb. A sterling actor, this man, practically runs away with the histrionic side of the picture. Shanta Apte is fast improving. She is doing better with every picture. This girl, however, must be on her guard as she is showing signs of comfort. More weight means less fans. Leela Chitnis portrays her role very nicely, though she has not so much to do. Her dialogues are beautiful. Pandit Narottam Vyas has written well in this picture though we never expected him to do so. I think Kale is responsible for Panditji's faithful translation of the spirit of the story.

In conclusion, the picture is gorgeous and spectacular, but due to its slow or slack treatment, the picture provides a little drag before the interval. But coming as it does from the Junior Unit of Prabhat, it has several points of excellence which proclaim the picture as too good for a junior team. The brilliant trade name of the producers draw the crowds and people see plenty of new things in the picture. Remember it's "PRABHAT".

"Anath Ashram"

Produced by: New Theatres Ltd.
Scenario & Direction: Hem Chunder.
Photography: Yusuf Mulji.
Audiography: Bani Dutt.
Music: Rai Boral.
Songs & Dialogues: Kedar Sharma.
Released at: West End Talkies, Bombay.

The story is woven round the old theme of widow remarriage. But there is no lecturing about it. And on the contrary the argument is driven home by several subtle situations. The scenario has become rather weak owing to the lack of correct development of several scenes. In trying to attain realism, the director did not seek recourse to melodrama with the result that several situations go crying for appeal.

Direction of this picture is much better than that of the "Millionaire" a previous effort of this director. Hem Chunder has certainly improved but it will be a long time before he comes to the front rank. Looking at the picture from the accepted New-Theatre-Standard, the direction is poor and is in fact solely responsible for the "drag" at several places.

With Nitin Bose in New Theatres, we cannot find any excuse for apologetic photography or bad laboratory work.

The camera work of Yusuf Mulji has several defects though some shots, both indoors and outdoors, are excellent. Yusuf Mulji should know that human faces are not flat.

The sound is satisfactory in parts.

Rai Boral, the music director, seems to have tried an experiment in departing from his usual popular tunes and giving a small sprinkling of classics. A couple of tunes are good but none of the songs is likely to be rolled and whistled by the people. At two places 'background' effect is superb.

The song composition is not particularly arttactive beyond mere pasting of words. The dialogues are simple and good with no particular flashes of intelligence.

Jagdish, as Jai Narain the coal-mine owner, easily gives the best performance in the whole lot. His very first scene which was slightly clumsy ought to have been retaken. Barring this scene, Jagdish gives a sincere and eloquent performance. Prithviraj was not necessary in the picture. We wonder why he was put in to play a complimentary role, without which the story would have gone on. It is not wise to use precious material for patch work.

Regarding Uma, we have a question. Where is the old Uma of Chandidas? This Uma is a tired woman and there is hardly a thrill left in her now.

Nawab is good as usual. His diction is beautiful while his performance, which is to some extent slapstick, appeals to the people.

The greatest shock, however, was provided by Najam (once Najmul Hussein who played with Devika Rani). I was all the while guessing whether Najam was wearing a face or mask. If what I saw in this picture is Najam's face at present, New Theatres ought to use it for a horror picture. I pity this young man for several reasons.

Master Satu gave a good performance.

I am still wondering why the picture was called "Anathashram" after seeing what little I saw of the actual "Anathashram" in the picture.

Any way, there is a big trade name to attract the crowds, and the picture has a theme and a moral.

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(3) Tail Spin Tommy in "The Great Air Mail Mystery"
(4) "Wild West Days"

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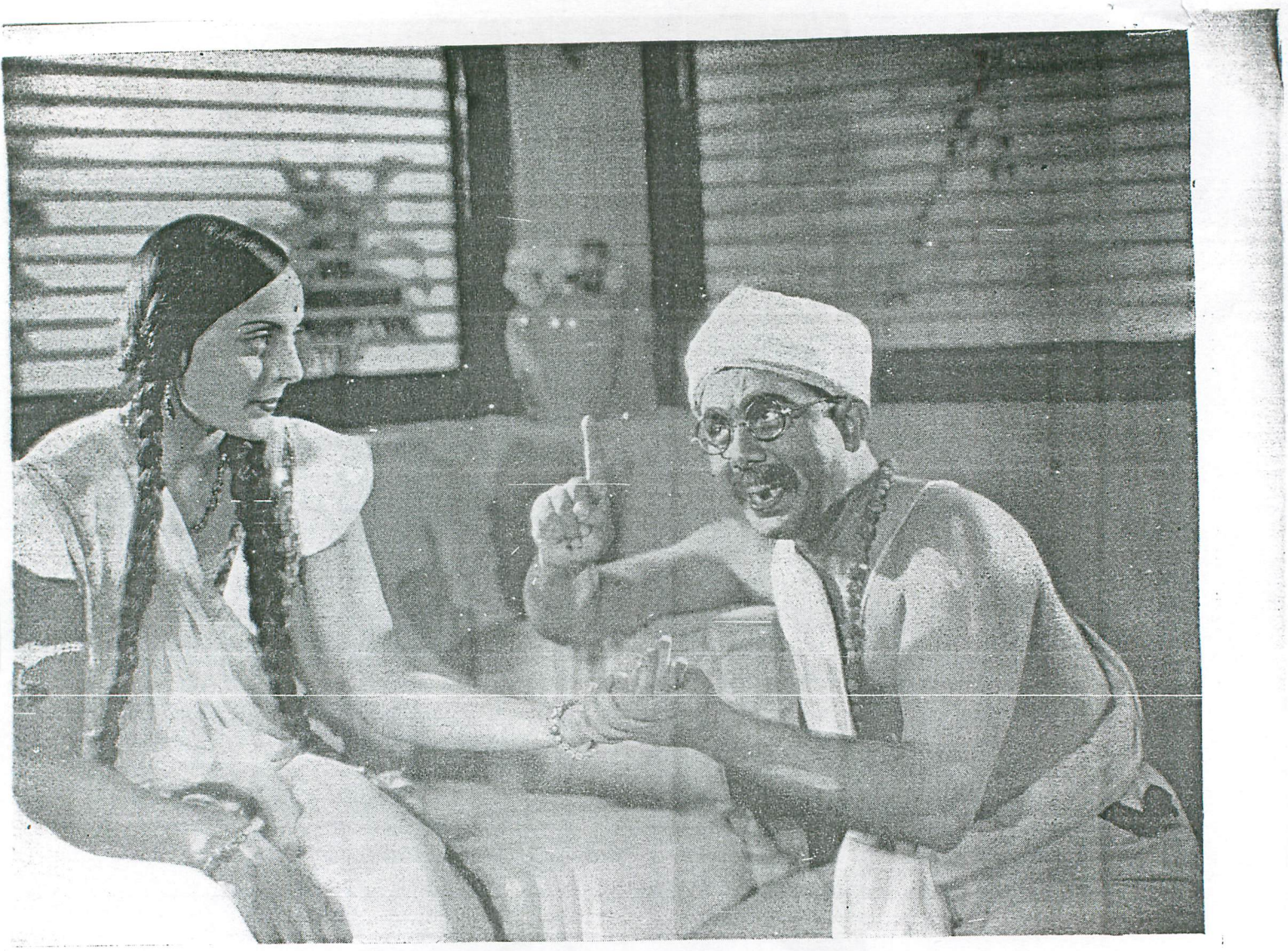
Century Films .....Post Box 3569 BOMBAY 4.

RATAN—This charming star of the Imperial will soon grace the screen in "786" a Mahomedan social story directed by Mr. Hafisji. Few can equal Ratan in her beautiful diction and clever acting.



VINAYAK & ASHALATA—"A good looking young man is coming into your life. You'll love him when he is away and quarrel with him when he is with you".

An interesting situation from "Premveer" a Huns Picture—(released at the Majestic Cinema, Bombay)

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TALASHE HUQ *was great—*

MOTI-KA-HAR *will still greater !*

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  A new triangle set on the old angles
  And the whole fun begins over
  A "Pearl Necklace."

Starring :

MEHTAB

A. HUSSEIN

Supported By :

Anita Devi

Mishra

Yusuf

Master Shyamlal

SANGEET'S NOVEL HIT

Moti-ka-Har

(THE PEARL NECKLACE)

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Jagdish, B. A.,

Nawab,

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The caption under which we publish this section is pregnant with meaning and self-explanatory. Of course, we are sometimes serious, but not usually so.

HOWLERS of the MONTH

A petulant pup from the Central Studios, Coimbatore, has sworn to provide us with an interesting ceremony in the near future. He has threatened to come down to Bombay, stay at the Taj, invite our Editor to a dinner and then 'shoe' him. What great ideas of hospitality, some of these high class South Indians have! By the way, it will be in season to inform this young pup, that our Editor is full six feet in his socks and carried a 200 lb. punch in his right. He was once an athlete and at 34, he is still capable of knocking out several milksops. To keep on writing "filmindia" one must keep oneself in a pink of condition, as threats from 'gentlemen' fall over one another claiming precedence.

By the way, we advise the young man to bring a pair of serviceable sandals and a shirt with him, without which the Taj people will refuse admission, not knowing that few people in Coimbatore wear a shirt or use sandals.

* * *

G. Ramaseshan, that fashionable South Indian, was easily the best dressed man in Coimbatore. This was probably construed as offence, and Ramseshan had to leave, perhaps because he refused to undress. Who would, in the presence of the presiding venus?

* * *

The "Who's Who" which has recently come from the North, is dedicated to Mr. M. M. Polishwalla in "appreciation of his services to the Indian Cinema-world". We know of Mr. Polishwalla's services to himself but we would like some light to be thrown on his "services to the Indian Cinema world". By the way, how do you spell the word "world" and where does this "world" begin and end. People in Bombay want to know who is this Polishwalla chap! May be, he is some relative of Toddywalla who keeps a 'milk' bar in Bombay.

* * *

"By the way, is "Savitri" a picture or a cartoon?" asks a friend. I think it is too bad to be a picture and too good to be a cartoon. It looks like a 'tragedy of errors'.

* * *

"Have the courage to fail", writes Faith Baldwin.

Why! Imperial's should get the Gohar Gold Medal in this noble pursuit.

* * *

"Premveer" Huns' latest release is claimed to be a school for modern lovers. If half the secrets which Baburao Pendharkar knows, are divulged, the picture ought to provide a college instead of a mere school.

* * *

People say that Tagore is going to be 'Buddha' in the Prabhat picture that is coming. Don't believe them. A Tagore can never be a Buddha.

* * *

The producers are thinking of cutting down space in Bombay papers. They need the space for some Delhi Papers, who blackmail them. Who said that our producers were men?

* * *

Sabita Devi is coming in the next Sagar picture called 'Three hundred Days and After". We are waiting for the "After",

* * *

According to a Delhi film rag, the name of Vishnu Cinetone comes in the way of producing pictures. With that name all the Gods must dance on the celluloid and not men. What about Shri Krishna Hair Cutting Saloon, we have in Bombay? Who should get here a shave and a hair cut? Black mail has always been an art.

* * *

Director P. C. Barua has left for Paris to prosecute rest as he modestly puts it. We are told that he has carried the Gohar Gold Medal with him, probably to present his credentials to the Parisians. So next time you want to see the gold medal you might as well look out for it in the pawnshops of Paris.

* * *

They say that Bhogilal Dave, late of Sharda, is producing a picture called "Damaji" in his old studio. So he is still at the old game, like his old partner Nanubhai Desai.

A

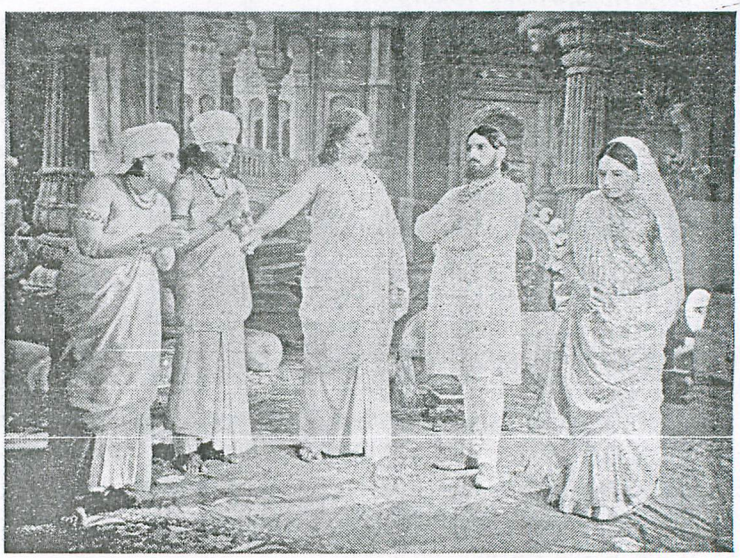
Balgandharva

RUIKAR PRODUCTION

After

PRESIDENT

Comes another box-office hit!



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who has just completed his "Tale of Yesterday". Great Guys, these two.

❁ ❁ ❁

Director Chowdhary can nowadays be seen haunting the Imperial Studios once again. They say, he will be producing one more at the Imperial with Ratan in the lead and Hafisji in the van. Funny, how soon old sores are healed. Was it for Chowdhary that old Atorthy was asked to make room?

❁ ❁ ❁

Ezra Mir is in the Ranjit. We knew he would be, the way he began negotiating with Sagar when he first came.

❁ ❁ ❁

"Mehr Tarapore introduces you to Mehr Sultana" reads a caption in a local weekly. Poor chap, who else could he introduce? By the way, is 'Mehr' a family identity?

❁ ❁ ❁

After seeing "Anath Ashram" we know now why Sarkar sold it out. Recently he sold "Vidyapati", so we also know what is coming.

❁ ❁ ❁

By the way, in selling "Anath Ashram", "Mukti" and "Vidyapati", three successive pictures, Mr Sarkar, has incidentally sold out Mr. Babuseth Mamooji, whose 'shares' will soon be quoted below par on the distributors' Exchange.

❁ ❁ ❁

Anant Hari Gadre, the Editor of "Neerbheed" fasted for a week in sympathy for the injustice done to Mr. Nariman, and in doing so Mr. Gadre did justice to himself. He got plenty of free publicity and lost some unnecessary weight which had blocked his progress. Gadre has always been a good publicist.

❁ ❁ ❁

After being labelled as the "Kissable Mischief of the Year"? Maya. Sagar's pretty star is, receiving on an average hundred letters a day most of them packed with an assortment of kisses, backed by credentials proclaiming past experience and holding out future promises. Maya does'nt know what to do with so many kisses. Why not pass them over to some of the older hands. They might be needing them. If you happen to have a good kiss in your lips, by all means, send it to Maya, but don't forget to paint your lips previously with a good lipstick or the letter may not carry the message.

❁ ❁ ❁

Rainy Reflections !

Khan Bahadur A. M. Irani: Sulochana has gone and there is 'colour' on the horizon. Does'nt that prove that good times are coming?

R. C. N. Broacha: 'Of course, Bawaji, I have fixed up things so marvellously, that we simply don't look back in future".

Hafisji: (Half-afraid) "Is Atorthy really going? I saw him whispering something to her. Well, I can always fall back upon Pramilla. By God, that girl is a sport and a rare one at that".

Atorthy: "I tell you, Bali is a good music Director and I can always get Ratan, only if I get a good studio like the Sagar's !".

Pramilla: "Hullo, Hafisji, old boy" (winks to herself).

Rose: "Chowdhary, I can't hang on any longer. Better get going soon, before I lose all interest in you and these dashed Bombay producers".

Chowdhary: "Ye-ye-yes de-de-dear, I saw Ardeshir only yes-yes-yesterday and he pro-pro-promised swe-swe-swearing by Bharucha".

Nanubhai Desai: "Chowdhary has finished "Tale of Yesterday", but wait till I finish it".

Chandulal Shah: "He has brought Maya, eh, I'll get her 'mother'. Have you met my Bengal-Unit? Well, meet them and then tell me."

Chaturbhuj Doshi: "My dear Chandu Kaka, there are many splendid girls in Calcutta and I must stay longer. You know, I have caught something and till I get thru, it is no good coming to Bombay."

Khatoon: "Where is Chaturbhuj gone so long? (drops a glycerine, tear).

Jayant Desai: "Come, come my pet! Don't waste precious tears."

Malti: "What next, Dilip?"

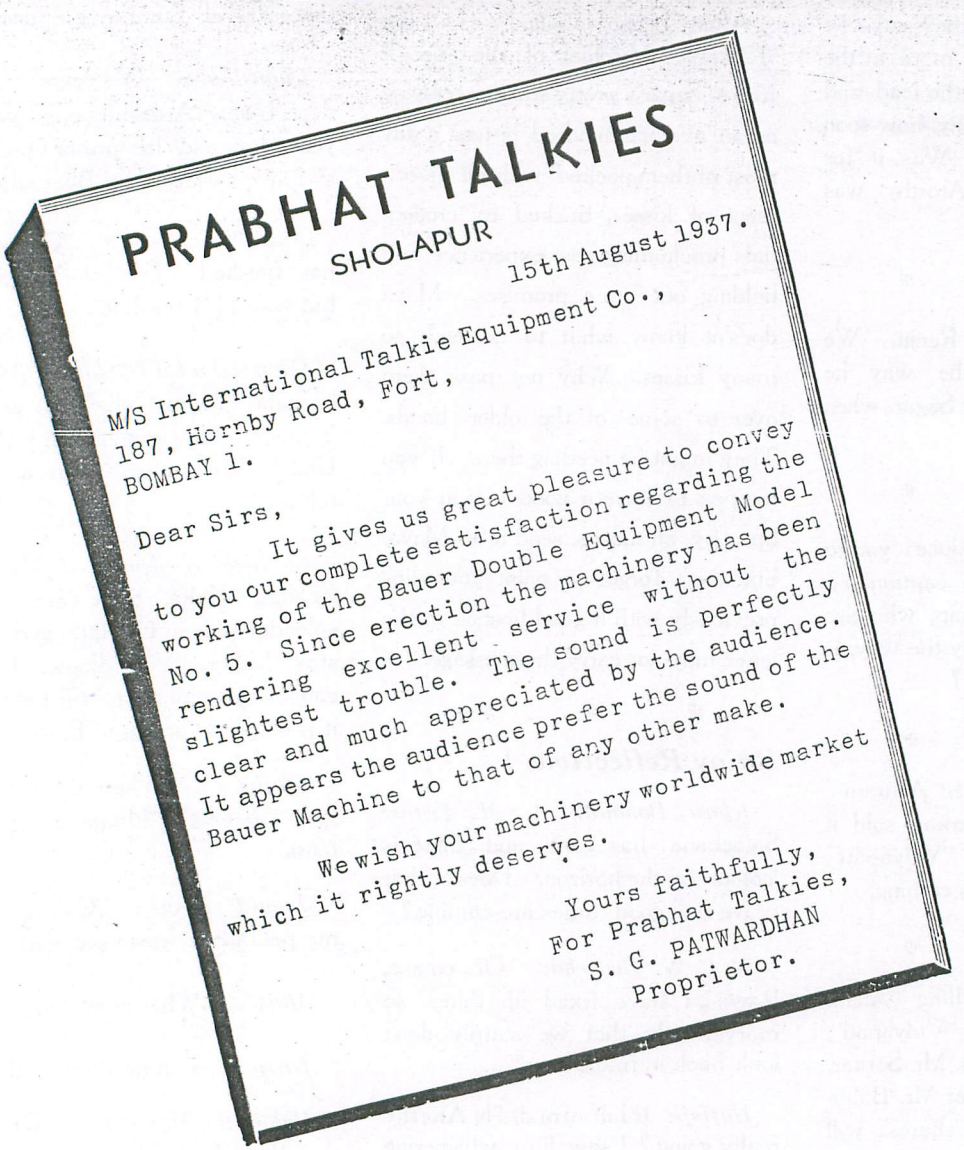
Dilip: "A climb down, I think."

Babuseth Mamooji: "Who said, that Bengalis were trustworthy,"

Surbhai: "I think, Babu Patel said that. You know, he knows them better."

Baburao Pai: "Why not trust the Maharashtrians for a change? You won't have to keep a count of other peoples' tickets!".

Bauer means



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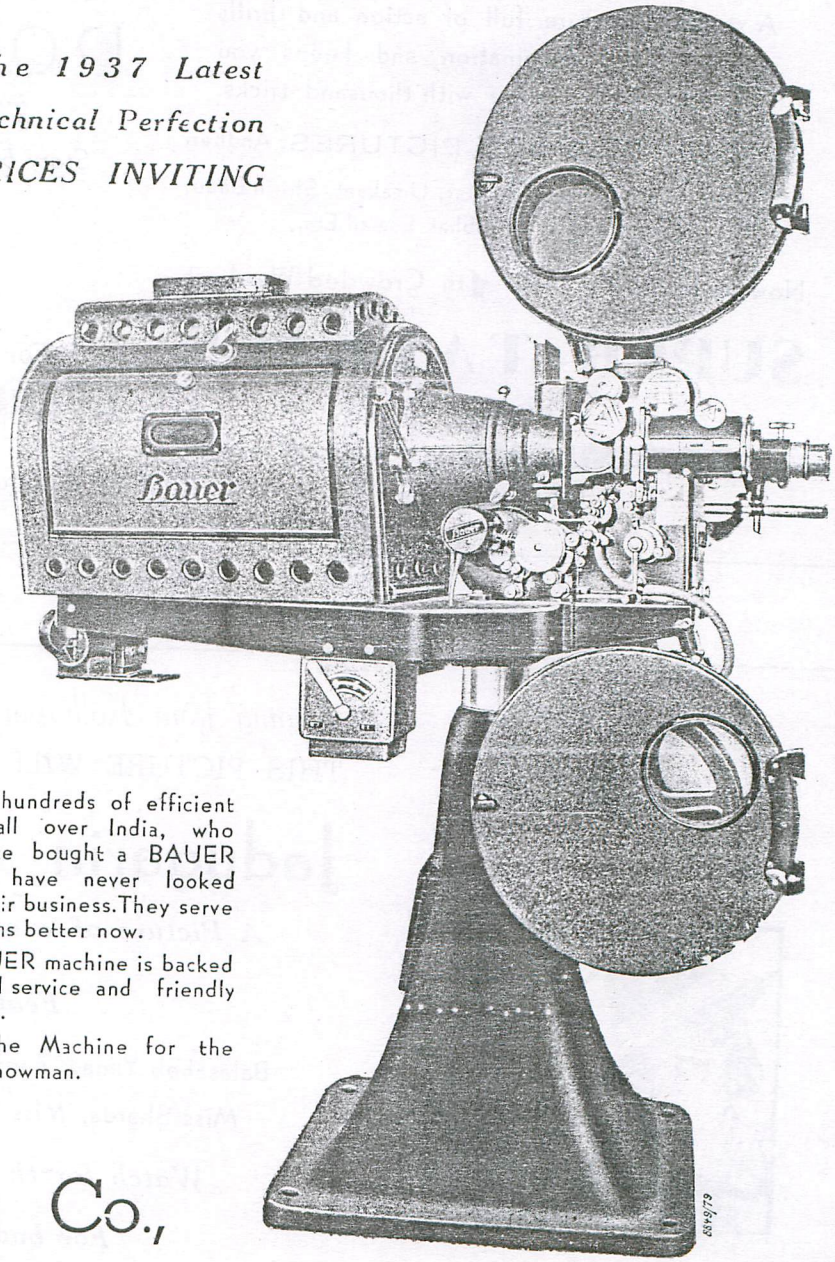

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